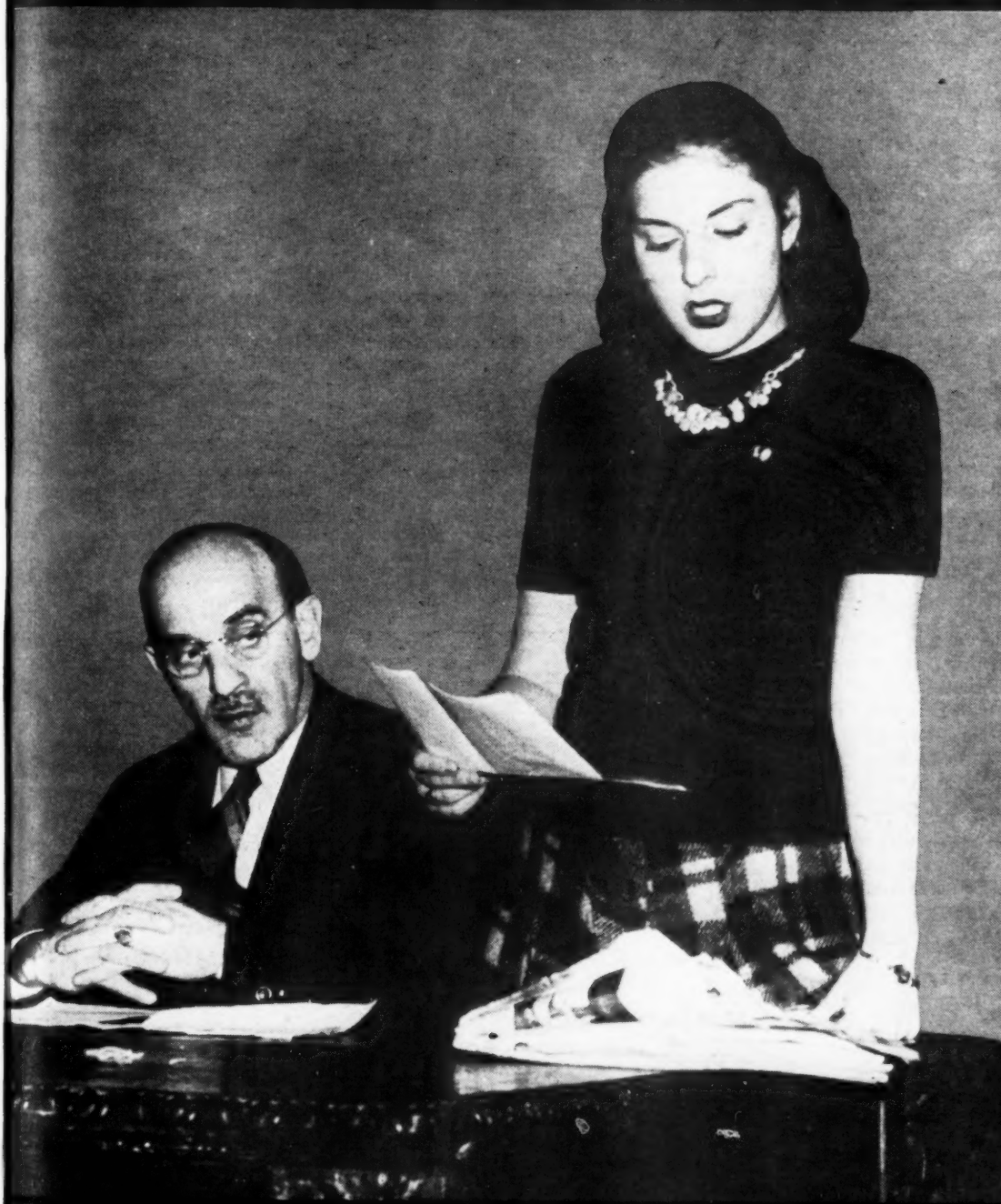
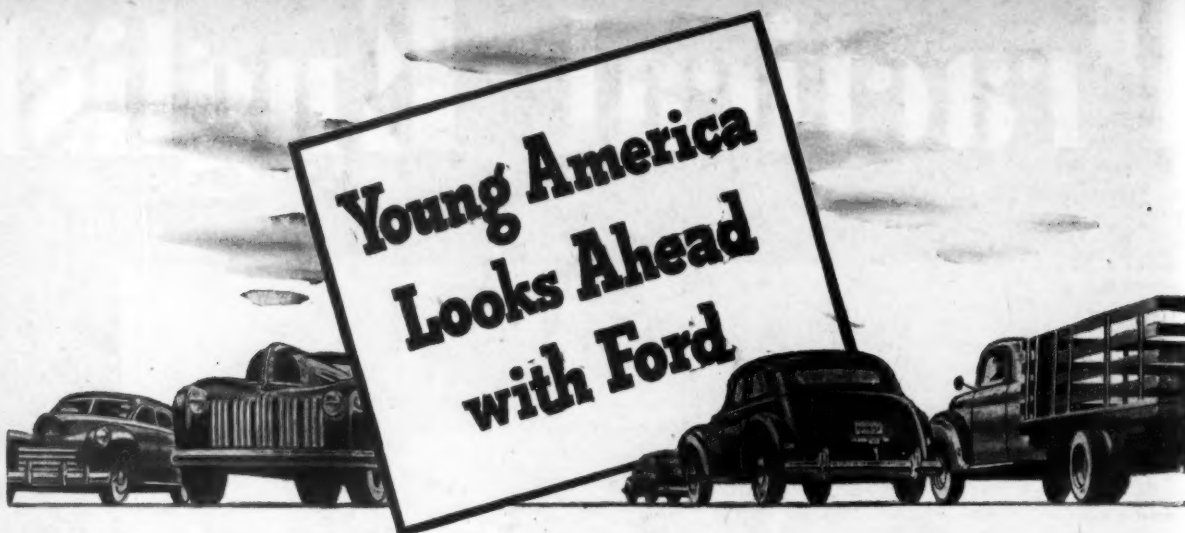


Practical English

OCTOBER 27, 1947 • A SCHOLASTIC MAGAZINE



Assembly Programs See page 3



NOW Is the Time to Learn Safe Driving

Accidents don't just happen—they are caused. Play it safe and they won't happen to you. It's just as easy to be a good driver as a poor one, and it's more fun, too. You'll get a great deal of personal satisfaction from your good driving. You'll feel safe, relaxed. And people will admire the easy, sure way you handle a car.

Here are four good rules for safe driving . . . four rules that will help to keep you safe and sound on the road.

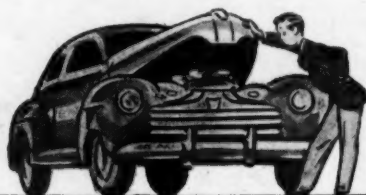
- Know your car
- Don't take chances
- Always be alert
- Always be courteous

Keep these rules in mind every time you get behind the wheel.

To help you learn the fine points of safe driving, Al Esper, the Chief Test Driver for the Ford Motor Company, has prepared a colorful, illustrated booklet called, "How to be An Expert



Driver." It contains a wealth of practical driving tips. How to park, how to shift gears, learning the controls, speed and curves, skids, highway courtesy . . . these are a few of the many topics. There's a copy for you, free. Simply fill out and mail the coupon below.



One thing more—no matter how safely you drive, you must have a safe car, too. *No driver is any better than the car he drives.* So be sure your brakes, steering gear and tires are in best operating condition. Keep the headlights properly adjusted, and the windshield wiper working. Then you'll be safer, and everyone on the highway will be safer, too.

The courteous, safe driver makes friends, and keeps them.

There's a *Ford* in your future

Step Out With Safety

Ford Motor Company, 2904 Schaefer Road, Dearborn, Mich.
I want to know more about safe driving. Send me a free copy of the booklet, "How to be An Expert Driver."

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Street _____
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FORD MOTOR COMPANY

Practical English

(Combined with PREP)

A National Magazine of English and the Communication Arts Designed for High School Students in General, Business, or Vocational Courses, Published Weekly During the School Year

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VOLUME 3

NUMBER 7

OCTOBER 27, 1947

What's the Matter With Character?

CHARACTER is one of those ten-dollar words that everybody talks about but seldom gives any serious thought to. Most people who do talk about it seem to think it would be a fine thing if men and women had more "character." What they usually mean is — more character for the other fellow, particularly the young other fellow.

Because character has been associated too often with preachiness and insincerity, we sometimes shy away from it. We may get the idea that it's something for sissies.

That would be too bad. The students who answered our "Jam Session" question, "What do you think a high school graduate should know?" had no doubts about it. They ranked "Good character" well up in the list. As points in good character they mentioned "ideals and standards, dependability, sportsmanship, and loyalty."

What do these things add up to? If we want to put it in one word, let's take "integrity." It means "wholeness," "soundness," the quality of being all of one piece. Then everything we do and say is the product of one consistent set of principles. The man who always seeks the "easiest way," who does things only because he is over-awed by the crowd around him, or because it gets him some cheap, immediate gain, may seem happy and successful for a while. But he has no integrity. And in the long run it doesn't pay off.

Character has more than one level. When Henry Thoreau built his famous hut in the woods near Walden Pond, he was often visited by a young French-Canadian wood-chopper. The man had little education, he could not talk philosophy, his tastes and habits were almost as simple as an animal's. But he was a cheerful, natural, honest human being, whom Thoreau could not help liking. Within his limitations, the wood-chopper had complete integrity. We must live at the highest level we can, according to the light God gives us. From him that hath most, more is required.

How does one acquire "character"? It is too easy to say that we, as individuals, have little or nothing to do with it. Certainly our environments, probably our heredity, have profound effects on us all. Our families and homes mold us from babyhood. The church we belong to, the school we attend, shape our minds, our beliefs, our ideals. It is probably true that the main lines of our character are set in the first six to ten years of our lives.

But that same Yankee Thoreau, himself the grandest exhibit for integrity who ever existed on this continent, knew that man is more than a phonograph record. "To be awake is to be alive," he says. "I have never yet met a man who was quite awake." And he adds: "I know of no more encouraging fact than the unquestionable ability of man to elevate his life by a conscious endeavor."

Yes, you can wake up and live — one step at a time. There are high plateaus of character ahead. Every day you make choices that weaken or strengthen your habit fibers. If you want to be a good, well-integrated human being, there is a way: Do the thing you know is right at every moment in the eternal Now!

Next week: Mind Your Manners

OUR FRONT COVER: Marilyn Schiff, Chief Justice of the Student Court at Eastern District High School in Brooklyn, N. Y., addresses a "Teen Town Meeting," attended by students, parents, and teachers. On

stage with her are the secretary (left) and president of the E. D. Parents' Assn. A series of "Teen Town Meetings," sponsored by the Personality Club, have ironed out many problems.—Photo by Aaron Bellin.



Say What You Please!

In our Sept. 22 issue, we printed a letter from Roslyn Shapiro, a reader who raised some questions about the treatment of the Negro in the South. Our desk has since been deluged with letters from readers, some of whom agree with Roslyn's statements and others who point out that Roslyn's description of conditions in the South is not entirely accurate. Last week we printed two such responses. Here are a few more. Sorry we can't print them all.

Our Editors are very glad to know that high school students are so concerned about a major national problem. These open discussions are one of the best tools we have for perfecting our democracy.—Ed.

Roslyn Shapiro speaks of the attitude of the South toward the Negro. If newspaper reports are to be believed, there is intolerance in other places beside the South. I have read of cases in the North where white children refused to go to school with Negroes.

It is true (I'm sorry to say) that Negroes in many southern states are deprived of the vote by disgraceful and crooked means. However, I am afraid Roslyn has been misinformed about Negroes and white men not walking on

the same side of the street. I have lived all of my 16 years in South Carolina, North Carolina, Tennessee, Georgia, and Florida, and I have never seen any evidence of this. I do not deny that it may exist in some few towns, but it is not "an old southern custom," as Roslyn seems to think.

There is intolerance in the South, it is true. But there are many native southerners working against it.

Hunter Jackson, Jr.
Asheville, N. C.

• • •

Rumors are flyin' and Roslyn Shapiro is getting them published. Where in the world did she get her information about the South? Surely, she has never been in any southern state where Negroes are not allowed to walk on the same side of the street as white people! All the young people in the South agree with Roslyn in one respect. That is that we, too, believe that all men are created equal.

L. J. Mire
Centerville (La.) H. S.

• • •

Roslyn Shapiro does not know what she is talking about. In Alabama the Negro can vote if he will pay his poll tax. This tax is only \$1.50 a year. Any Negro can pay this if he is interested enough to want to vote.

Ray Anderson
Asheville, Ala.

• • •

Roslyn says that the Negro must pay a fee or own land to vote. As for the fee, in some southern states everyone has to pay a poll tax to vote. Neither Negroes nor whites have to own land to vote.

Shirley Ann Hill, Huntsville, Ala. and
Glenn Green, Decatur, Ala.

• • •

I agree whole-heartedly with Roslyn Shapiro. Perhaps if people worried less about who was sitting next to them on a bus, and more about straightening out world affairs, the outlook for the future would be brighter.

Carole Downs
Columbus, Ohio

• • •

I completely agree with Roslyn. In school we have always been taught that "all men are created equal." Why don't adults practice what they preach?

Marilyn Watt
San Diego, Calif.

How to do well with a mademoiselle



1. That French gal in your class who's here for some lend-lease learning is certainly an eyeful from the Eiffel. In order to further Franco-American relations, start off by wearing *un tres beau* Arrow Shirt, Arrow Tie, Arrow Handkerchief.



2. Her first glimpse of that famous Arrow Collar (with a neatly knotted Arrow Tie beneath it) puts a gleam in her eye. Now's the time to hand her your *Magnot* line in your best text-book French! "*Mam'selle, vous êtes magnifique!*"



3. Some French pastry at the Sweet Shop keeps things in the right mood — and a tête-à-tête gives the gal a perfect close-up of how that shirt really *trims* your torso. Now things are moving, *n'est-ce-pas?*



4. Voila! A little American ingenuity (and a lot of Arrow) and the gal is hooked, *tout de suite!* MORAL: *Toujours l'amour. Toujours Arrow Shirts, Ties, and Handkerchiefs.* At your dealer's. Cluett, Peabody & Co., Inc.

ARROW

Shirts • Ties • Handkerchiefs

THE class was as startled as if Miss Lake had announced that she was about to set off a bomb. What she had actually said was, "You know, it's up to us to produce the school assembly program for November 19."

She couldn't help smiling at their expressions. "You shouldn't be so surprised! You volunteered to do it, remember, at the beginning of the term."

"But it seemed so far off then," said Sally Ferris.

"Now that I've yawned through some of the dull programs of the other classes," Bob Bramkoff commented, "I'm wondering if it's possible to put on a good, lively assembly."

Miss Lake took over again. "Of course it is. I'm sure that with careful planning this class can do a splendid job. But let's start planning right now. Any ideas?"

"Well, I know what I don't want," Steve McConnell volunteered. "Any dull plays and speeches that leave you wondering, 'So what?' I think an assembly program should be entertaining."

Peggy de Vore spoke up. "Yes, Steve, but it should also leave the audience with something to think about."

"What we need is a *theme*—an idea around which to build a program," Hank Swenson suggested.

"I have it!" Peggy came back. "On the bulletin board downstairs I saw a pamphlet telling about Book Week, November 16-22. How's that for a theme?"

Peggy's idea won approval, and she



and Hank went to the main office to gather all the available information on Book Week.

"While we're waiting for them to come back," Miss Lake said, "we might draw up a list of things we consider essential for lively assembly programs."

Sally raised her hand. "I suppose every theme has been done before. But I do think we should try to find a technique that's unusual."

Sally's suggestion sparked the rest of the group, and soon Miss Lake had written this complete list on the board:

An assembly program should:

1. Use an unusual production technique.



2. Have enough variety to appeal to everyone in the audience.

3. Involve audience participation.

4. Be publicized in advance.

5. Be carried over into school activities, to make the audience remember it.

6. Have the participation of everyone in the producing class.

7. Enlist the aid of other classes and school departments, if necessary.

8. Be tied up with the community whenever possible.

When Peggy and Hank returned with a handful of pamphlets about Book Week, Carmen Amanti made a suggestion. "I'd like to suggest that we elect a Planning Committee to study the pamphlets and then plan a program. They could report to us during Thursday's homeroom period and we could vote on their plans."

Steve added to Carmen's idea: "I think we should be careful to nominate people who have the talent to line up a good program for us."

"Second that motion," called out Hank. "And I'll nominate Doreen Shay because she's in the radio club and knows production work."

Ten minutes later the class had elected their committee: Doreen, chairman; Phil Bonimo and Abbott Kline, "Herald" reporters; Smitty Wagner, art student; Annette Fitzhugh, class vice-president.

After a quick whispering session, the committee came up with this idea: a Suggestion Box would be placed on one of the classroom bookshelves. Each student was to drop in a short outline of any plan which occurred to him about the assembly program. The committee would meet after school on Thursday to review the ideas and pamphlets, and draw up a tentative program. They should submit their program for class discussion at Friday's homeroom period.

"The committee was overwhelmed," Doreen reported to the class on Friday. "Between the pamphlets and the

Suggestion Box, which was crammed full, we had enough ideas to set up a dozen programs!"

Steve spoke up. "That fits in with an idea that came to me last night. If we can get the principal's approval, why don't we organize some other Book Week activities for the school, to tie in with the assembly program?"

"That was exactly what we wanted to propose to the class," Doreen smiled.

"There's only one problem. It could be a very sad flop unless *everyone* in the class is willing to tackle a specific job and see it through."

"Then let's not jump into the thing recklessly," Hank proposed. "Let's hear the committee's full report on suggestions. First, we ought to decide on what type of assembly program we want. Then we can discuss whether to tackle more than the assembly program. After we vote on that, we can decide which projects to adopt."

"Sounds like sensible procedure," commented Doreen. "I'll write an outline of the program on the board, and Abbott will list the other projects."

Doreen's outline looked like this:

Official Book Week Slogan: *Books for the World of Tomorrow.*

Assembly Program to consist of three acts:

Act I. "Books About the World of Yesterday"

Suggested for this act:

a. Quiz on famous books which de-



scribe life in America before our time. Quiz contestants to be chosen from audience.

- b. Skits dramatizing scenes from above books.
- c. Short panel discussion about a problem in one of above books.

Act II. "Books in the World of Today"

Suggested for this act:

- a. Oral book reports on current teenage books.
- b. Skit showing how books can help us in everyday life.

Act III. "Books for One World"

Suggested for this act:

- a. Radio production skit based on books about world affairs. Announcer would take audience "around the world" with dramatizations showing how problems in

Suggested school projects to tie in with Book Week:

1. Lobby exhibit on Books in Everyday Life.
2. Book Fair Dance Masquerade.
3. Raffle to raise money to buy books for school library.
4. Straw vote to discover students' favorite books.
5. Contact book stores and help them arrange Book Week displays.
6. Get somebody to sponsor an essay contest for high school students on "My Favorite Book."

During the discussion, these points were made:

"The lobby exhibit would be good publicity, and a fine service to the school. It wouldn't mean much extra work, because we could use the same books we decided to feature in Act II of the assembly."



various countries affect teen-agers living there.

- b. Dramatizations of novels about teen-agers in other countries.
- c. Movie about teen-agers in some other country.

The comments on Doreen's outline were somewhat like this:

On Act I: "A quiz would be a wonderful way to give the audience a part in the show."

"People may be bored by a panel discussion."

"The program should begin with something peppy. I'm for the quiz."

On Act II: "Book reports will make it too much like a classroom."

"The skit would be a swell way to bring in hobby and career books."

On Act III: "The movie idea has nothing to do with our theme."

"The idea of dramatizing novels is good, but it has no punch. The radio skit ties in with the Book Week slogan. It will make us aware of current problems, and it will promote the idea of 'One World!'"

"The radio skit will end the program on a dramatic note and it will leave the audience with something to think over."

The class voted in favor of I a, II b, and III a.

Abbott had put his list on the board, too:

"We haven't enough time to plan a dance carefully, and it would require too much of our manpower."

"Let's combine the straw vote idea with the raffle. We could ask every student to list five books which our library doesn't have, and which he thinks it should have. That will get everyone to visit the library to check on what books we do have. And with the raffle money, we can buy the books that get the most votes."

"It's too big a job to help the stores arrange displays. But, as a community service we could find out what stores, clubs, and museums are having displays and mimeograph a list of them for a bulletin board notice."

"Essay contests appeal to only a small group of students. They're no fun for most of us."

On the basis of this discussion, the class voted to undertake the school exhibit, the book-vote-and-affle, and the Community Exhibits list.

Dividing Up Duties

"When the committee suggested that everyone would have to work, we meant *everyone*," Doreen reminded the class. "So now let's decide what sub-committees we need."

The class listed these committees, and outlined each one's duties:

1. **Quiz Committee** — to decide what books to use; to list several questions (and their answers) on each book; to choose an m.c. for the quiz.

2. **"Books in Everyday Living" Committee** — to decide what type of books to feature; to consult with school librarian on good titles in each category; to write a simple skit, involving two or three characters, to show how books fit into everyday living; to cast and rehearse skit; to arrange lobby exhibit of books; to move book exhibit up to auditorium for assembly.

3. **"Books for One World" Committee** — to consult with the librarian on books to be used; to outline scenes in radio skit; to ask Radio Club to cooperate in writing and producing skit.

4. **Raffle Committee** — to decide on raffle prizes, to have raffle booklets mimeographed; to distribute booklets to homeroom presidents at assembly; to mimeograph ballots for book vote; to prepare lively assembly announcement of book-vote-and-affle project.

5. **Publicity Committee** — to secure and hang posters advertising Book Week; to get an article into school paper about school and local Book Week activities; to prepare and distribute information sheets about Book Week exhibits.

"Let's not elect committees," Steve suggested. "I think people work best at something they enjoy doing. So why don't we set a different place in the room where each committee can meet immediately? Then we can each report to the committee we prefer, and each committee can elect its own chairman."

Peggy had another suggestion: "I'd like to propose a vote of thanks to our Planning Committee. And I suggest that we ask them to act as a Coordinating Committee until after Book Week is over. They can check up on each sub-committee, and pitch in wherever help is needed."

Hank seemed to have an objection to Peggy's suggestions, for he was on his feet immediately: "I think the Coordinating Committee idea is great — but I don't think we should force them to act as 'monitors' for us. Each sub-committee should feel responsible to get moving immediately and to keep moving. How about saying that each group will have to make a 'progress report' at next Wednesday's homeroom meeting?"

All three suggestions were adopted enthusiastically. Doreen assigned "spots" for each committee meeting; and everyone started shifting places. Someone asked Miss Lake which committee she wanted to work with. "Right now," she laughed "I'm going to be an Anti-Noise Committee! I'm in favor of the proceedings, but let's not tell the whole school about our plans yet."

CONGRESS, the State Department, the Supreme Court, the embassies, the White House! These are the daily haunts of the "Washington correspondents." Through their eyes and ears the whole world learns of events in the U. S. capital.

Recently we visited the National Press Building, Washington, D. C., which houses the Washington "bureaus" of many U. S. daily newspapers and of the press associations (*United Press, Associated Press, and International News Service*). At the Washington Bureau of the *Chicago Sun* we talked to Chief of the Bureau Gerry Robichaud.

"There are four reporters in our bureau," Gerry told us. "We have a free run—that is, we get no specific assignments from editors in Chicago.

"Our job is to write *background* stories. The press associations send 'spot' news to our paper. 'Spot' news is up-to-the-minute factual news. For instance, UP, AP, and INS report that President Truman says he will not call Congress back immediately to handle the food crisis. This is 'spot' news.

"We in the bureau talk to Congressmen, members of the new food committee, etc. Two or three days later after the 'spot' news story appears, we write a story giving *background* which helps readers know *why* the President said this. We quote Congressmen who state that even if called back, Congress would not act until December—when its committees have discussed the crisis. By talking to key people, we try to give a picture of the attitude of Congress, of the President, and of the President's advisers."

"Then a background story is a type

Washington Correspondent

of news story," we commented. "Is it written in a certain style?" we asked.

"Just simply and clearly so people will read our stories. If our readers look only at *Terry and the Pirates* or *Steve Canyon*, our paper isn't of much value to them. The job of the Washington correspondent is to help people understand what's behind the news in our nation's capital."

"Are all Washington bureaus alike?" we wondered.

"No," Gerry answered. "There are three types of bureaus. One type writes background stories only. But some bureaus—such as that of the *New York Times*—also writes 'spot' news just as do the press associations. The third type is the one-man bureau of smaller dailies. These reporters write weekly columns about the Congressmen from their home communities."

"How did you become a newspaper reporter?" we inquired.

"It was by accident," Gerry grinned. "I've had a varied career. I came from Chickabee Falls, Mass. I went to the New Mexico School of Mines and became a mining engineer. Lead, zinc, and copper mines weren't making money during the depression, so I became a civil engineer.

"Then I decided to be a writer. *Scribner's Magazine* had published some of my poetry. So I went to college—at Boston University—all over again."



Bill Chalmers in the Guild Reporter

"That's our Washington expert."

"What did you study?" we asked.

"Mostly English and American history. One day someone from the *Holyoke Transcript Telegram* came to ask my brother to take a reporting job on its staff. By mistake, the person talked to me. I took the job. Later the manager of the UP bureau in Boston liked some of my stories and hired me.

"I worked for UP (press association) for quite a while," Gerry said, "I came to the *Chicago Sun's* Washington bureau four years ago."

"What would you advise would-be reporters to do?" we asked.

Gerry was ready with the answer. "(1) Keep up on current news—and that's a big job; (2) Decide what subject you would like best to write about—such as airplanes, labor, city government, etc.—and study that subject; (3) Get as much education as you can. A newspaperman is likely to cover stories on any subject. The more he knows, the better!"

LEARN TO THINK STRAIGHT

"STUDENTS in Monroe High School are smarter than those in Jefferson High," Jane stated. "Monroe had 100 students on the honor roll for the first report period. Jefferson had only 50..."

"Wait a minute," Jane's friend retorted. "You're not thinking straight. Since Monroe High has twice as many students as Jefferson High, you've no right to draw that conclusion."

Jane's friend was right. Jane had made a *false analogy*. This is the way she had thought, incorrectly:

a. Monroe and Jefferson high schools are alike in one way—they are both high schools.

b. Therefore, they should be alike in other ways. They should have the same number of students on the honor roll.

The word *analogy* means *similarity* between two things. A *false analogy* claims that since two things are alike in some ways, they are alike in other ways. This is not necessarily true.

Substitute "president" for "high school" and the "same size hat" for the similarities. You'll have another false analogy.

a. James Monroe and Thomas Jefferson were alike in one way—they were both presidents.

b. Therefore, they should be alike in other ways—they should wear the same size hat (or like the same things for dinner, etc.).

It's easy to see that this isn't straight thinking.

Now take a look at the following statements:

1. Jefferson High's team has won more than Monroe's team. Therefore, Jefferson's team will beat Monroe's team.

2. People in Mayville are more careful drivers than people in Richmond. Ten times as many people are arrested for speeding in Richmond as in Mayville.

3. Betty can go to the movies tonight (or drive the family car or have a new coat). Therefore, I should be able to go to the movies tonight (or drive the family car or have a new coat).

You've probably guessed—all three of these are false analogies. The two things compared are not similar enough for the comparison to be justified. The false analogy is a common mistake in thinking. It's often used to try to prove something that really can't be proved. Be on your guard against such wobbly thinking.

WHAT'S a call number? Where can you find the pronunciation of a foreign word? How do you use an encyclopedia's index? What sort of people are listed in *Who's Who*?

Now you shouldn't be at sea when you do research work. You should know how to chart your course to track down the information you need. These quizzes will show you how well you read. Each quiz is headed by the title of the article it covers. If you hesitate over these questions, reread the articles on which they're based.

I. Study this card which you might find in the card catalogue of your local library. Then see if you can answer the following questions about it.

Scribner, 1900

5. What two abbreviations tell you

Answers in Teacher Edition



Saturday Evening Post

"Don't worry! It always takes a little while to get used to them."

Follow the Train of Thought

WHEN you're reading, a single fact, or a single thought, may be merely interesting. But when you combine it with other facts and thoughts that come before and after, then you really have something.

You have an argument, a story, a theory, or a philosophy. But you have it *only* if you're a careful reader — only if you can follow the writer's train of thought.

Suppose you read in a letter from Don that his kid brother has chicken pox. There you have a single fact. At the beginning of the next paragraph you read, "The first we knew of it was when the school doctor sent Bud home from kindergarten." Now you have what may be a calamity. Putting the two facts together, you realize that half the class may come down with chicken pox!

You'll get the full story if you learn to *connect* facts. Follow them carefully; carry them over from one paragraph to the next; add them up.

Ask the Writer

When you read the first paragraph of a chapter or an article, ask questions about it. Ask: "Why is Fact A so?" "When did Incident B occur?" "How can the writer prove Statement C?" Your questions will show you what you want to learn from the article.

1. Read this introductory paragraph, and decide what questions you would expect the rest of the article to answer.

There are many different courts throughout this land of ours. Our court system has been carefully planned, and each type of court performs a certain function. Some are a part of our national government; others are a part of the state government; most of them are connected with our local governments.

Signposts Along the Way

Few authors leave you completely "on your own" in following the train of thought. They introduce new paragraphs with words like *however*, *in addition*, and *consequently*. Those are

guide words. They tell you what kind of material is coming next.

However usually introduces some fact or argument in opposition to the previous paragraph. *In addition* will be followed by further explanation and detail concerning the previous paragraph. *Consequently* comes before a statement which shows the results of the facts already given.

Guide words are important. They show you how the material will tie up with what's gone before. With practice, you'll learn to make this tie-up even without the help of guide words. Here's a hint that will help you:

The material in each paragraph can do two things. It can (a) *give details that explain* the preceding paragraphs, or (b) *introduce a new related topic*.

Train Your Thought

Many paragraphs do "double duty." They introduce a new idea and, at the same time, give you details.

II. Try this quiz to test your ability to *classify* ideas. After you read each paragraph, check either () *Details* or () *New Idea*, or both, if the paragraph contains both.

The nation-wide voluntary campaign to save food is officially launched. Top officials of our government make clear that saving food is necessary, not only to save lives but also to save the peace.

() *Details* () *New Idea*

The Citizens Food Committee is organizing the campaign on three fronts. One the first, the farm front, the savings must come from reduced grain feeding to livestock.

() *Details* () *New Idea*

On the second front, business and industry, there are already signs of cooperation. Many distillers have pledged a 50 per cent cut in grain use. Bakers plan a 10 per cent cut in wheat use.

() *Details* () *New Idea*

The third front includes all Americans. Upon their response the victory in this critical battle

of the peace most depends. The rules are simple.

() *Details* () *New Idea*

Their campaign starts today with meatless Tuesday, to be observed henceforth in restaurants and in homes. On Thursday, the rules call for menus without eggs or poultry. The public's wheat saving is set at one slice of bread a person a day.

() *Details* () *New Idea*

It would be wise for the Citizens Committee to set up goals for each of these three groups. Everyone concerned should have an idea of what his individual savings must add up to in terms of thousands of bushels of food.

() *Details* () *New Idea*

Read 'Em and Reap

Now you have a firm grasp on the material. You haven't simply accepted the author's conclusions. You know *how* and *why* he reaches those conclusions.

If someone makes a statement based on that passage, you'll know whether he's quoting accurately.

III. Let's see if you can "catch" half-truths. All of the following statements are based on the passage in Quiz II above. Read each statement and mark it A (Accurate) or H-T (Half-true).

—1. The voluntary campaign to save food is being organized on three fronts — the farm front, the business and industry front, and the labor front.

—2. On the business front, distillers have pledged a 50 per cent cut in grain use; and bakers plan a 10 per cent cut in wheat use.

—3. Farmers have been asked to feed less grain to their livestock, and to plant more potatoes.

—4. For the general public, meatless Tuesdays will be observed in restaurants and in homes.

—5. The Save Food, Save the Peace Committee would be wise to figure out what savings are needed by each group.



"MISS Jones, will you send the letter on this list?" asks a busy boss.

Miss Jones quickly types fifteen perfect copies of the letter. The salutations read: *Dear Mr. Talman, Dear Mr. Bloch, etc.* She puts the letters on her boss's desk. Fifteen minutes later ten of them are back on *her* desk, with one correction on each.

Can you figure out what the correction would be?

Ten of the letters were addressed to men who were friends, as well as business associates, of Miss Jones' boss. Those letters should have been addressed to *Dear Charlie, Dear Bill, etc.*

Naturally Miss Jones couldn't be expected to remember the first name of every man whom her boss knew personally. But she could have checked her files to see how he usually addressed each of those fifteen men.

Miss Jones' letters were perfect except for that one mistake. But her boss considered it necessary for her to retype them! That proves the importance that businessmen place on *friendly* letters.

Study the following situations:

1. Clark Mason is looking for a part-time job. When he writes his letter of application he begins, "I am looking for a part-time job. I would be interested in working for your firm which, I understand, hires office boys on a part-time basis."

What's wrong with Clark's approach? Three "I's" in two sentences! Clark could have written: "If you have an opening for a part-time office boy, will you please consider my application for the position?"

Remember: "You" is the most important word in the world to the person reading your letter. It takes only a little practice to rearrange your sentences so that they stress *you* instead of *I*.

2. Kenneth Wolinski works in the credit department of a large store. Every customer who opens a charge account receives a list of the store's rules about such accounts.

Whenever Kenneth has to write to a customer who has ignored one of these rules, he begins his letter sternly: "We must remind you that . . ."

What's wrong with Kenneth's approach? He's talking *down* to his reader! Any customer will react more favorably to a letter which begins: "As you know . . ."

Remember: Give your reader the benefit of the doubt. Assume that the matter simply slipped his mind. Don't put him on the defensive.

3. Sybil Suyami's job is handling mail orders. She receives letters from customers who have made out their checks improperly. When she writes, she informs them, "It will be necessary for you to . . ."

What's wrong with Sybil's approach? She's acting like an unfriendly policeman! Many customers won't bother to send back a check that's correctly made out. But they'd respond if she wrote: "Will you please . . .?"

Remember: When you're telling readers what to do and how to do it, don't order. Instead, *suggest* or *request*. And make it sound easy.

4. Stan MacQuire is a clerk in the office of an automobile dealer. He receives many letters and phone calls from customers whose cars need repairs.

Here's how Stan answers such an inquiry from a customer who has telephoned him: "I'm very sorry, but we can't repair your car free of charge. If you'll check your bill of sale, you'll notice that we give only a six month's guarantee on cars which we sell second-hand. . . ."

But when Stan *writes* an answer to a similar inquiry, he says: "It is with regret that we inform you that it will be impossible for us to comply with your request and make the repair on your car without charging for it. As was stated in the bill of sale (please check same), this company assumes responsibility for only six months for cars which are sold in second-hand transactions. . . ."

What's wrong with Stan's letter-writing approach? It's long-winded and unnatural. His simple telephone answer would have made a fine letter!

Remember: People like to read letters that sound conversational. Keep your sentences short. Use words economically. After you've written a letter, read it aloud. Would you say that on the telephone?



Business Education World



HOW'S THAT AGAIN?

By SLIM SYNTAX

In the following sentence should there be an *an* before *apparatus*?

Heavy loads may be lifted by apparatus called block and tackle.

P. A., Terrysburg, Mich.

Not necessarily. According to present-day usage, *apparatus* may be considered either a general term, like *machinery*, or a specific term, like *machine*. In the above sentence either *apparatus* or *an apparatus* is correct.

Two words that have often puzzled and stumped me are *let* and *leave*. I should like to know when and how you should use both.

C. M., San Diego, Calif.

If it's any comfort to you, lots of people are puzzled by *let* and *leave*. First, you have to know what each one means.

Let means to permit or allow.

Leave means to allow to remain, to abandon. These are dictionary definitions. If we see how they're used in sentences, we'll get the distinction a little better.

They would not let us go means *They would not permit us to go*.

They left the book on the table means *They allowed the book to remain on the table*.

They left us alone means *They went away or allowed us to remain alone*. When you *leave* somebody or something, you *take your leave* and the somebody or something remains unchanged or undisturbed.

When you are *letting* something or somebody, you are saying, "I will or will not give you permission to do this or that."

Example: I will let you ride my bike.

People who use language exactly make this further distinction:

1. Let me alone. (Don't bother me!)
2. Leave me alone. (Go away! I want to be alone!)

Some years ago, *Duffy's Tavern*, the popular radio program, featured a song called *Leave Us No More to Pretend*. Those who knew the difference between *leave* and *let* realized that song-writers were squeezing a laugh out of the widespread confusion between these two words. The title should have read *Let Us Pretend No More*. But that wouldn't have been so funny. The correct form is rarely funny. It's the incorrect use of language that makes us sound ridiculous.



PRACTICE MAKES PERFECT



Name _____

Class _____

Watch Your Language!

As a rule, you won't have much trouble with *adjectives* and *adverbs*. Most of the time you use them correctly. But there are a few troublesome customers.

Good and Well

Which of the following sentences is correct?

1. Does your car run *good*?
2. Does your car run *well*?

If you've taken good care of your car and taught it a few things about grammar, then:

Your car runs *well*.

If you want to keep these two words straight in your mind, just remember this:

1. *Good* is always an adjective. It always modifies a noun — tells something about it.

Ex.: Jack is a *good* tennis-player.

Ex.: Roses smell *good*. (Remember last week's column? The rose doesn't have a nose, does it?)

2. *Well* is usually an adverb. It modifies or tells something about a verb — generally answering the question *how*.

Ex.: Jean plays basketball *well*.

But *well* is sometimes an adjective — when it means *in good health*.

Ex.: Mother isn't *well* today.

This, That, and Those

Offhand, you'd say there's nothing about these three words that should give anyone trouble. And you'd be almost right. They are easy — except when used with words like *kind*, *sort*, and *type*. Just keep this in mind and you'll be in the clear.

This and *that* are singular.

Kind, *sort*, and *type* are singular, too. So you say: *this kind*, *that sort*, *that type*. Don't say: *those kind*. (It's like saying *those boy*!)

Now let's see what you've gotten out of this column. Underscore the word in parentheses that will make the sentence correct. Three points for each.

1. Father looks (well, good) today.
2. That apple pie tasted (good, well).
3. For a beginner, he drives (good, well).
4. I don't like (this, those) kind of hat.
5. He did the job (good, well).
6. After two lessons, I played (good, well).
7. I'll take that pie. It looks (good, well).
8. Don't trust (that, those) sort of person.
9. After Joe took the medicine, he slept (good, well).
10. (That, Those) type of cleaner is best.

My score _____

Are You Spellbound?

Some words aren't tricky, and yet, many students misspell them. Why? Because these words sound one way — and are spelled another way. That's one of the peculiarities of our language.

We might argue: "But the spelling of these words doesn't make sense." Our argument might be correct, but our spelling wouldn't be! So let's learn to spell correctly.

Keep your *eye* on these words. (Each one has a *silent* letter.) Don't try to spell them as you hear them pronounced. Look at them *carefully* and keep them in your mind's eye. Then you'll remember how to spell them.

Silent B

climb	thumb	debt
crumb	plumb	tomb

Silent K

knack	knife	knead
knapsack	knight	knock
knave	knit	knell
knee	knob	knowledge

Silent L

almond	calm	salmon
alms	balm	balk

Silent T

apostle	bustle	thistle
bristle	rustle	whistle
gristle	hustle	wrestle

Silent G

gnarled	gnaw	gnat
gnash	gnome	gnu

Silent P

pneumatic	pneumonia	ptomaine
psychology	psychiatry	psalm

Silent S

aisle	isle	island
-------	------	--------

Silent W

wrap	wrest	wrench
wrath	wretch	wrist
wraith	wriggle	writhe
wreath	wrestle	wrought
wreck	wrinkle	playwright

There are others like those words we've listed. But if you spell those correctly, you'll have licked most of your

"silent letter" problems. Keep these words in your notebook and review them frequently.

In each of the following groups of words, there is one word that is misspelled because the *silent* letter has been omitted. Find the misspelled word and spell it correctly. Three points for each.

			Correction.
1. debit	dour	det	_____
2. knead	samon	know	_____
3. alms	create	aposle	_____
4. torture	tomaine	delete	_____
5. pertinent	pelican	neumonia	_____
6. nausea	nat	neurosis	_____
7. synonym	syntax	sychology	_____
8. rigging	riggle	righteous	_____
9. twist	this	thisle	_____
10. playwright	playboy	plaything	_____

My score _____

Sign Language

So far, we've discussed these uses of the comma:

1. Words in a series.

Ex.: I like Sinatra, Dorsey, and Basie.

2. Introductory phrases and words that might collide with what follows:

Ex.: In short, cuts should be immediately treated with an antiseptic.

3. Introductory clauses.

Ex.: While I ate, my friends were working.

Now for a few more things about the comma. Take this sentence, for example: *Matilda the cat bit me.*

As it stands, that sentence can mean a number of things. But with a comma or two, we can really make it do tricks — like this:

1. *Two commas* — and the sentence says that Matilda is a cat with the instincts of a cannibal!

2. *One comma* — and the sentence just says that the cat bit you. The cat's name, however, is not Matilda. Matilda is someone you're talking to.

Here's how it's done:

Two commas: Matilda, the cat, bit me.

One comma: Matilda, the cat bit me.

Now let's take a look at what the commas have done in these two sentences.

Apposition

In the two-comma sentence (*Matilda, the cat, bit me.*), *the cat* is in apposition with *Matilda*. We set off *the cat* with commas to make it clear that *Matilda* and *the cat* are the same. Here is another example of the same use of the comma:

Bill, our G. O. president, is liked by all.

Direct Address

Matilda, the cat bit me.

Here we have only one comma after *Matilda*. That tells us that you are *talking* to Matilda (direct address).

If direct address occurs in the *middle* of a sentence, put commas *before* and *after* the word:

Ex.: I'll do it, Jim, as soon as I can.

If direct address comes at the end of a sentence, put a comma *before* the word:

Ex.: Is that you, Jack?

Now let's see if you can punctuate these sentences correctly. In the space following the sentence, write the word that needs a comma before or after it — or both places; write in the commas where they belong and also write either D. A. (for Direct Address) or A. (for Apposition) whichever is correct. (See sample below.) Three points for each sentence.

Sample: This is where I live Jack, , Jack. D. A.

1. Rover our dog is coming with us. _____
2. Are you ready Bob or shall I go ahead? _____
3. Mr. Truman our President recently visited Rio de Janeiro. _____
4. This is no time Jim for kidding. _____
5. Get out of here you cur. _____
6. Jennie are you coming? _____
7. Have you met Tom her cousin? _____
8. Did you see my cat Tippy around here? _____
9. This is the end my friend. _____
10. Have you finished yet Henry? _____

My score _____

Straighten Out Your Homonyms

You should be able to find the mistakes in each of these sentences as soon as you read them. They contain *homonym errors* — each one contains the wrong half of a pair of "sound-alike" words. If you need hints, the cartoons will provide them. Substitute the correct homonym in each sentence; and give a clear definition of each incorrect word and its homonyms. Count five points for each correct answer.



I. MY UNCLE AND ANT PAID US A VISIT.

- (a) _____ means _____
 (b) _____ means _____

II. HER RING HAD A TWO CARROT STONE.

- (a) _____ means _____
 (b) _____ means _____

My score _____

My total score _____

HE DARED TO TALK BACK

... And won an important battle in America's fight for freedom

AMONG the priceless documents you will find on the Freedom Train when it reaches your community are copies of a New York newspaper printed years before our nation became a republic. The editor of this paper, John Peter Zenger, helped to win for all Americans one of our most precious freedoms — freedom of the press.

Born in Germany, Zenger came to the New York colony when he was a boy of thirteen. His father had died on shipboard, and young Zenger was apprenticed to a printer.

In 1726 he set up his own shop in New York, and in 1733 became editor of the *New York Weekly Journal*.

When you visit Freedom Train, take a look at the September, 1734, issue of the quaint-looking *New York Weekly Journal*. In a way, it marked the beginning of Zenger's famous battle against tyranny. For this was one of the issues in which Zenger came right out and criticized the government — something newspapers didn't often do in colonial America, especially when the colonial governor of New York was a ruthless man like William Cosby.

When he read what Zenger had to say about him, the enraged governor had copies of the *Journal* publicly burned. But the paper continued to appear, and, in the fall of 1734, Governor Cosby had Zenger hauled into jail.

Ten months in jail did not break the printer's spirit. Through a hole in his prison door, he gave his wife instructions on how to print the paper. And print it she did, as another *Journal* on the Freedom Train testifies.

On an August day in 1735, John Peter Zenger came to trial, charged with "printing and causing to be published, certain libelous statements against the royal governor." The bewigged judges, old cronies of Governor Cosby, studied the prisoner with contempt. Would any lawyer come forward to defend Zenger? They doubted it.

But, to the amazement of the judges, the jurors, and the tense courtroom crowd, a lawyer did come forward to defend Zenger. He was Andrew Hamilton, a white-haired fearless lawyer who had journeyed from Philadelphia to plead this case.

When the Attorney General recovered from his surprise, he told the jury that all it could decide was whether Zenger had printed the statements. Whether those statements were true was not the concern of the jury at all.

Andrew Hamilton rose and insisted that the truth or falsity of Zenger's statements about the governor *did* matter. You could not libel the government, he said, merely by telling the truth. Only if Zenger's printed charges were proved false could the printer be convicted of libel.

This was indeed a new interpretation of the law, shouted the prosecuting attorney. Any criticism of the government was libel, true or false. But Hamilton refused to be cowed. He turned to the jury and begged them to combat tyranny, to secure for posterity the "liberty of exposing arbitrary power by speaking and writing truth!"

The jury of colonists retired, and then returned with their verdict. It was: "Not guilty." The next day Zenger returned to his newspaper. Like a good reporter, he wrote the story of how a free press had won the day.

THE

Numb. 11.

New-York Weekly JOURNAL

Containing the freshest Advances, Foreign, and Domestic.

MUNDAY November 12 1735.

Mr. Zenger.

Insert the following in your next, and you'll oblige your Friend,
CATO.

Mira' temporum felicitas ubi sentiri que velis, & que sentias dicere licet.

Tacit.

THE Liberty of the Press is a Subject of the greatest Importance, and in which every Individual is as much concern'd as is in any other Part of Liberty: therefore it will not be improper to communicate to the Publick the Sentiments of a late excellent Writer upon this Point. Such is the Elegance and Perspicuity of his Writings, such the inimitable Force of his Reasoning, that it will be difficult to say any Thing new that he has not said, or not to say that much worse which he has said.

There are two Sorts of Monarchies, an absolute and a limited one. In the first, the Liberty of the Press can never be maintained, it is inconsistent with it; for what absolute Monarch would suffer any Subject to animadvert on his Actions, when it is in his Power to declare the Crime, and to nominate the Punishment? This would make it very dangerous to exercise such a Liberty. Besides the Object against which those Pens must be directed, is

their Sovereign, the sole supream Magistrate; for there being no Law in those Monarchies, but the Will of the Prince, it makes it necessary for his Ministers to consult his Pleasure, before any Thing can be undertaken: He is therefore properly chargeable with the Grievances of his Subjects, and what the Minister there acts being in Obedience to the Prince, he ought not to incur the Hatred of the People; for it would be hard to impute that to him for a Crime, which is the Fruit of his Allegiance, and for refusing which he might incur the Penalties of Treason. Besides in an absolute Monarchy, the Will of the Prince being the Law, a Liberty of the Press to complain of Grievances would be complaining against the Law, and the Constitution, to which they have submitted, or have been obliged to submit; and therefore, in one Sense, may be said to deserve Punishment. So that under an absolute Monarchy, I say, such a Liberty is inconsistent with the Constitution, having no proper Subject in Politics, on which it might be exercis'd, and if exercis'd would incur a certain Penalty. But in a limited Monarchy, as England is, our Laws are known, fixed, and established. They are the straight Rule and sure Guide to direct the King, the Ministers, and other his Subjects: And therefore an Offence against the Laws is such an Offence against the Constitution as ought to receive a proper adequate Punishment; the severa.

Constit.

One of Zenger's first issues: From the start, he said press freedom was 'a subject of the greatest importance.'

● **ALL ABOARD THE FREEDOM TRAIN!** Coming to — Maine: Augusta, Oct. 24; Bangor, Oct. 25; Lewiston, Oct. 26; Portland, Oct. 27. Massachusetts: Fitchburg, Oct. 29; Springfield, Oct. 30; Pittsfield, Oct. 31. New York: Schenectady, Nov. 1; Utica, Nov. 2; Rome, Nov. 4; Syracuse, Nov. 5; Rochester, Nov. 6; Buffalo, Nov. 7; Elmira, Nov. 8; Binghamton, Nov. 9; Albany, Nov. 11. Pennsylvania: Scranton, Nov. 12; Wilkes Barre, Nov. 13; Williamsport, Nov. 14; Altoona, Nov. 15; Harrisburg, Nov. 16; Reading, Nov. 18; Allentown, Nov. 19; Chester, Nov. 20. Delaware and Maryland: Wilmington, Nov. 21; Salisbury, Nov. 22; Dover, Nov. 23; Baltimore, Nov. 25-26. Washington, D. C.: Nov. 27. Virginia: Charlottesville, Nov. 29; Lynchburg, Nov. 30.

ROVING REPORTER



SCREECH . . . Crash! A bus swerved into the show window of Rickie's Grocery Store.

Jim Scott, reporter for the *Evening News*, saw the accident through a street-car window. Jim was returning to the office from an afternoon assignment. A few minutes later he was off the street-car and pushing through the crowd around the bus.

Jim's job as a reporter was to get the facts. The five "w's" — *what, when, where, why, and who* — were humming in his head. He quickly jotted down "corner of Bleecker and Main — 3:30 p.m."

From the policemen who were helping people get out of the bus, Jim learned that no one was thought to be seriously injured. Seven persons were being sent to the hospital. Jim took down the name of the hospital so that later he could get an accurate report on the injured.

Then Jim set out to discover why the accident had occurred. A spectator was saying, "I was standing nearby when it happened. Driver turned too sharp, that's what it was!"

Jim knew that a policeman might have a more accurate explanation. "Bus had a blowout in the left front tire as it rounded the corner," the policeman in charge stated. The driver of the bus and a number of spectators and passengers agreed with this explanation.

Jim wrote down the exact words of the persons to whom he talked. Quoted statements help make a newspaper story

accurate by letting the reader know exactly who commented. Then the reader can judge for himself the importance of the statements. Quotations from persons in a position to know, such as the police chief and the bus driver, give a story authority.

With his notes in his pocket, Jim ducked into the nearest telephone booth and called the city editor of the *Evening News*. As the editor lifted the receiver, he was giving directions to a reporter: "The police department just got a report that a bus turned over at Bleecker and Main. Better get going. Hello."

Jim explained his luck at being on the scene of the accident. The *Evening News* probably had a scoop. (A scoop is a "hot" story that one paper prints before a competing paper gets it.) The competitor of the *Evening News* might not have time to get the story before the paper went to press.

Writing a News Story

Back in the office, Jim sat down at his typewriter to write a *news story*. This is a newspaper article written to give the *facts*. On his way back to the office, Jim had thought out the first paragraph, which is called the "lead" of a news story.

Seven persons were injured, none seriously, when a Cherry Hill bus crashed into Rickie's Grocery Store as a result of a blowout while rounding a corner at Bleecker and Main Streets this afternoon.

Jim put all five "w's" into the "lead." He put the climax of his news story at

the beginning instead of at the end. If Jim had been writing his afternoon adventures for an English theme, he might have begun by describing the streetcar ride and the pleasant day. He might have finished with the bus wreck. But newspaper readers want to find out what happened at first glance.

In his second paragraph, Jim gave the readers what he considered the next most important fact:

The bus jumped the curb and smashed into the front window of Rickie's Grocery Store when its left front tire blew out. Bus driver Ralph Frank, 31, Redwood Road, was severely cut. With six other passengers, Frank was taken to General Hospital.

The news story technique of presenting facts in the order of "most important to least important" is called "pyramiding." This makes it possible for a reader to skip the minor details of news stories, if he wishes. And no reader has time to read *all of every* news story. A practical advantage of pyramiding a story is that the editor can shorten a story by cutting off the last few paragraphs without robbing it of news.

A Reporter's Responsibility

Jim gave his story a once-over before handing it to the city editor. Thousands of readers of the *Evening News* were depending upon him and his fellow-reporters to tell them what happened in the city that day. Many of the readers rode busses; they would want to know about the bus wreck and why it happened. Jim's duty was to tell them the true and complete facts.

Jim had been careful to make his story *accurate*. His story *fairly* represented all groups concerned — police, driver, passengers, and spectators. Jim had tried to keep his own feelings out of the news story. He may have thought: "Those rickety busses of the Blue Bus Company were bound to break down soon." Instead, Jim tried to keep an *objective* point of view. He wrote: "Chief of Safety, James Fox, stated that the city will investigate the cause of the numerous Blue Bus breakdowns."

After he had checked his completed story, Jim gave it to the city editor. Twenty-five minutes later Jim read it on the front page of the *Evening News*.

Jim and the other reporters of the *Evening News* cover only local news. Some have "beats" — which means that they are assigned to certain departments or sections of the city for a number of months. Jim is a "roving reporter"; he is ready to cover any news that breaks unexpectedly.

This is the second in a series of articles on Newspapers. Next week: In the Editors' Hands.

NEWSPAPER Roundup

The "accent on youth" in today's newspapers is something to talk about! Each week many newspapers run a page or more of special features, devoted to the interests of teen-agers. On this page our first summary of a newspaper article is taken from a regular weekly page called "Today's Moderns." The other summaries also show that the activities and opinions of youth are important in the world of today.

(The opinions quoted or summarized on this page are not necessarily endorsed by *Practical English*.)

They Talk and Talk — for Pay A Feature Story

New York Herald Tribune

Stephanie Dolgun, a Russian, and Erika Standke, a Peruvian, are interpreters at the United Nations headquarters at Lake Success, Long Island. They pass their time literally taking the words out of delegates' mouths and converting them into Russian and Spanish. Their job is to see that Russian- and fellow Spanish-speaking delegates understand what other nations are talking about in the ticklish U. N. debate.

Andrei Y. Vishinsky of Russia, for instance, does not understand much English; yet it's important that he and his Slavic associates understand the English speeches of Warren R. Austin, our U. N. delegate.

Each delegate wears a set of earphones. At each delegate's seat is a selector switch by which he can take his choice of English, French, Spanish, Russian, and Chinese. Booths manned by interpreters in each of these languages line the committee rooms.

Every day during the current Assembly session, Stephanie and Erika climb into glass-enclosed booths in the committee rooms at U. N. headquarters. They fasten on their earphones, and pour out thousands of words through the network of wires and earphones which make up the U. N. interpretation system.

When Mr. Austin starts speaking, Stephanie, picking up his words through her earphones, pours out through her microphone a translation in Russian, only a few words behind Mr. Austin. Mr. Vishinsky and the other Russian-speaking delegates hear her translation through their earphones.

At the same time, Erika, in an adjoining booth marked *Spanish*, is gesturing as she rattles off in Spanish what Mr. Austin is saying in English.

Erika, who is twenty-seven, speaks English, Spanish, French, and German. Before she became an interpreter, she worked as a typist and stenographer.

Stephanie is twenty-three. Although she was born in New York, she has lived most of her life in Moscow.

What Europe's Youth Wants

An Associated Press Dispatch
Courier-Journal, Louisville, Ky.

LONDON — Europe's youth wants bread, human understanding, and peace as the basis for recovery for Europe. It is tired of war and war rumors and is weary of international suspicion and quarreling.

Through an informal poll conducted by the *Associated Press*, the youngsters give their views on European reconstruction.

Food is the Number One need, according to many. Jean, a 27-year-old doctor in Vienna, says that you cannot expect people to work hard when they are hungry and weak.

"The only thing to do is to set up a United States of Europe," asserts 17-year-old Manfred Gruhl, mimeograph operator in Berlin. "Every nation now does what it wants. What we need is a government over all of us."

A young Italian law student points out that democracy will have to triumph over communism before Europe can unite. Other youths say that international friendship can be furthered if students visit other countries and if schools do their part to further friendly understanding between nations.



The Register and Tribune Syndicate

"I was 'All-American' two years."

Call Off the Olympic Games An Editorial New York World-Telegram

British newspapers ask if it is fair for their food-rationed athletes to compete with well-fed Americans in next year's Olympic games in London. British golfers, oarsmen, tennis players, and boxers have been losing consistently to Americans. They feel certain that one of the reasons has been the lean diets in England.

The weekly "meats and fats" food allowance in England is one egg, three ounces of butter, three of margarine, two of bacon, two of cheese, and the equivalent of two small hamburgers. Some American athletes we know eat that much meat and fats in one day, and top it off with a thick steak. Certainly the low-caloried English diet won't produce the energy needed for a one-miler. And in most European countries the food isn't any better than that in England.

The Olympics competition was started on the theory that it furthers international friendship. In 1948 friendship would be lessened if an over-stuffed America competed with the half-starved rest of the world.

If the games are held next year, we should decline to take part in them.

A Little Town Comes Back By Shirley Foster Fields The Hartford Times

Recently twenty American youth hostellers completed their work assignment on a new youth hostel being built in the French town of Raon L'Etape.

This small mountain town of 8,000 people was a battleground in the recent war. As a result, living conditions are primitive. Because of the shortage of fuel, most of the townspeople get up at dawn to cut wood in the forests before they begin their day in the factories. The small soap ration is not enough to keep the people clean.

The site of the new hostel is in the pine forest about a mile from town. Youngsters walked there each day, working in the morning and afternoon shifts. With pick-axes and spades, they dug a trench that extends deep into the forest and will eventually channel the water of a mountain stream. Others assisted masons in laying the building's foundation.

During their working visit to Raon L'Etape, the boys' bunkroom was located in the old postoffice building. Girls slept in a pre-fabricated structure set up after the occupation as a temporary schoolhouse. The hostel house-parents were 26-year-old Thurel Kung, a native of Switzerland, and his French wife, Madeline, 24.

OUTSIDE in the street an automobile horn honked three times, waited, then honked twice more. Janey jumped to her feet. She wanted to run out the front door and down the walk to the curb but she'd have to keep Ted waiting a minute just to show him he was, after all, only another boy. She'd find him at the curb, sprawled under the wheel of his jalopy and she'd say: "What's the idea of all the noise, chum?"

She had no idea what Ted would toss back for an answer but she knew it would be sharp. Ted was the most exciting thing that had ever happened to her. This would be their third date and every girl on the street was green with envy, because Ted was something special, a sophomore at the university.

The horn honked again, lazily yet imperatively too. Janey took a step toward the door. And then it happened. Her father cast the evening paper aside.

"Is that for you?"

"Y-yes, sir."

"Then sit down."

"But he's waiting for me, Daddy."

"Whoever he is, he can come to the house like a gentleman." The horn honked again. "When I was—"

"I know," Janey broke in. "In your day no self-respecting young lady would save time by going to the street to meet her boy friend. She'd—"

"Boy friend! How I hate that expression!"

The horn sounded again.

"If he blows it one more time," Mr. McDaniel declared, "I'll call the police and tell them there's a public nuisance out here."

Janey wanted to die. Ted would keep on honking and a policeman would loom up suddenly and order him on his way. Never would Janey live it down. Ted would go back to that college girl, that Esther Something-or-other, the one he'd been dating before he met Janey, and everybody in high school would be laughing at her.

But the horn did not blow again. Instead Janey heard the soft shuffle of Ted's rubber soles on the concrete walk. He knocked, then opened the door and stepped into the hall.

"Janey!" he shouted. "What the heck goes on? Didn't you hear the horn?"

Mr. McDaniel walked into the hall. "She heard it," he said, "but Janey is used to having her friends come to the house. By the way, Janey's not going out tonight. If you'd like to spend the evening here, you're welcome."

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Janey heard her father walk down the hall and then Ted came striding into the room.

"Well!" Ted said. "Well! Did I get told off! Your old man like that all the time? Did he mean business when he said you couldn't go out tonight?"

Janey nodded.

Ted whistled softly and then slouched down on the sofa beside Janey. He was a tall boy, thinner than most, with a dark narrow face and quick restless black eyes. He was the smoothest character Janey had ever dated. He wore salmon-colored slacks and a bright green sport shirt open at the throat and out at the tail and he was definitely the current rage. For the moment, fleeting though it might prove to be, he belonged to Janey.

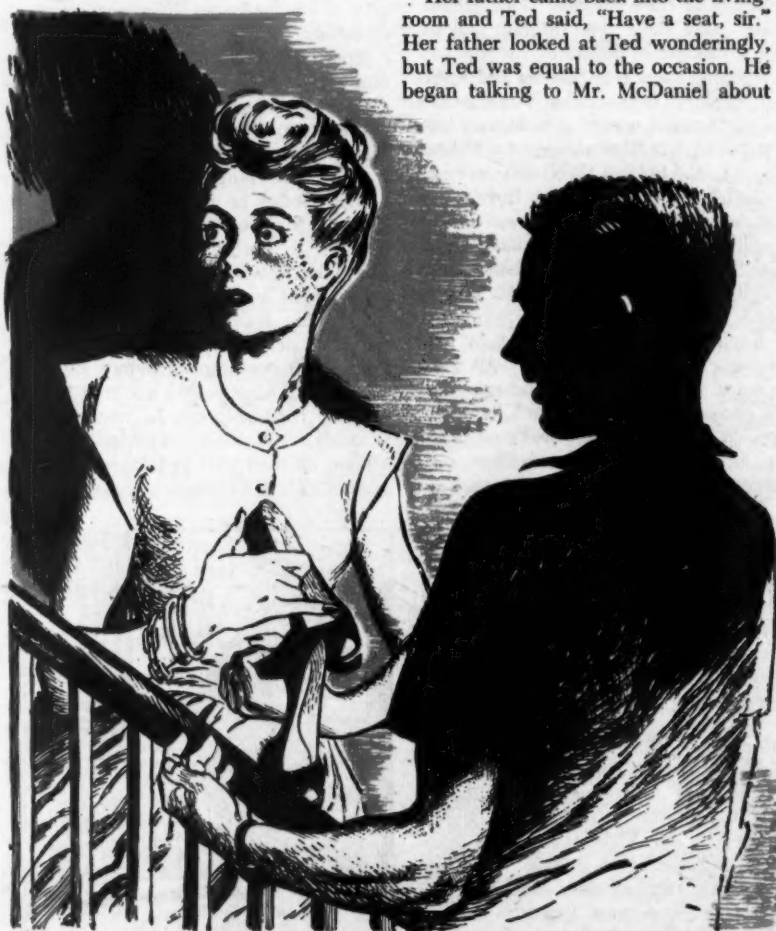
There was a mirror across the room

STOLEN DATE

By John Randolph Phillips

and she sneaked a look at herself and was instantly glad that tonight she had done her hair up high. It made her look older. But she was doubtful about the simple yellow dress. In it she might just as well be thirteen as seventeen.

Her father came back into the living-room and Ted said, "Have a seat, sir." Her father looked at Ted wonderingly, but Ted was equal to the occasion. He began talking to Mr. McDaniel about



Stolen Date

the jewelry business. With half her mind Janey paid attention, with the other half she considered her father.

It's just that he's old, she thought. Forty-one his last birthday. It was funny how when you got old you got cross and set in your ways. Growing up was funny. When you were little you wanted to be with your dad every single minute. Then you grew up and your father was suddenly a stranger; he was cross and unreasonable and had no idea that you couldn't treat a boy like Ted just any old way. He just didn't understand.

SHE remembered something that had happened only last week. Her father had said, "Janey, I've got to drive up to Charlottesville Saturday. Like to ride along?"

"Oh, Dad, I can't," she had told him. "Sue Morrill is giving a tennis party."

Her father had looked at her wistfully and he had said, "When you were a little girl and I had to go somewhere, you always wanted to go along. Now when I'd like to take you somewhere, you always have something else to do."

Quick tears had sprung to her eyes and Mr. McDaniel had put his big arm across her shoulders.

"Never mind," he had said. "It happens all the time. But I'm sorry you can't go."

Growing up was funny, she thought again. Parents didn't want you to live your own life and sometimes — sometimes you had to hurt them.

Janey looked at herself in the mirror. Yes, the new way she had fixed her honey-gold hair did make her seem older. If only she could fix her eyes. They were such wide-open innocent-looking hazel. They were childlike, almost, not a bit like Esther-Something-or-other's dark sultry eyes.

Janey heard her father say, "So you are at the university? What course are you taking?"

"Oh, just straight academ," Ted answered. "Five classes. Two tough ones and three crips."

"Crips?"

"Sure. Easy ones. Short for cripples. I talked with a lot of fellows and they all advised me to take as many crips as possible. What counts later is that old degree after your name, not what classes you took. You forget what you learned anyway."

"Oh," said Janey's father, and Janey hoped that he wasn't too old to understand Ted's fresh young point of view. "Oh," her father said again. "Well, I'll tell you good night."

He walked out of the room and up the stairs. Janey's mother came in and spoke to Ted. Then she too said good night and climbed the stairs. Ted took one of Janey's hands and held it.

"Parents," Ted said, "are excess baggage. Oh, yours aren't any worse than mine or anybody else's. My old lady found out about me coming to see you and now she wants to know all about you. I said 'Well, Mom, I'll get the gal to write out her pedigree and show it to you.' That stopped her. That stopped her cold."

Janey laughed and then for a moment wondered why. It wasn't really very funny.

"Your old man," Ted went on, "is a thwarted writer. Oh, sure. He had to quit college when his father died and take over the family jewelry business. But all the time he wanted to be a writer. That's why he writes all those letters to the newspapers."

"I'll bet that's true!" Janey cried. "I — why, I never thought of it that way before. I think it's marvelous how you figure things out, Ted."

"It's genius, honey chile. And I've got something else figured out too. I know how we can beat the rap and run out to the Green Arrow and catch a couple of dances. I —"

"Daddy said I couldn't go out. But look, maybe if I go upstairs and approach him sort of psychologically, he will let us walk down the street to Sue's."

"Let's give dear old Sue the brush-off tonight," Ted said, "and go out to the Arrow."

"But I told you —"

"Pardon. Your old man told me. Now I'm going to tell you how we can beat the rap."

FOR a moment Janey didn't like that. A sudden surge of loyalty to her father made her almost angry with Ted. But she waited.

"I'll leave early," Ted told her, "in just a few minutes. You beat it up to your room and make with the noise like you're going to bed. When you're sure the old folks are asleep —"

"Oh, I couldn't!"

"All the women in this town! All the blondes and brunettes and redheads! And I have to pick one that's afraid to have a little fun!"

"I'm not afraid."

"All the women in this town, and I have to date one who lets her old man live her life for her."

"I — I just don't want to — to hurt my father's feelings."

"That's the point. He'll never know. If you can get out you can sure get back in."

Finally Ted snapped his fingers.

"Well," he said, "guess this is where I came in. On second thought, Janey, you're right. I should have known better. You're absolutely right. I just got to remembering how I used to steal Esther Creedon out of her house. But of course Esther is a lot older than you are. You're too young."

JANEY let her shoes fall to the floor with a thud. She ran the water noisily in the bathroom. With her hands she pressed upon the bed until the springs creaked. She tiptoed into the hall and listened until she could make out deep regular breathing in the room next door. Then, carrying her shoes, she stole downstairs.

Ted was waiting at the corner of the block. Jubilantly he kicked open the door and Janey slid in. The jalopy buzzed its way along Lavender Street. Janey shivered and Ted patted her knee. They wheeled off Lavender onto the highway and headed out of town.

It was a night to remember, Janey thought, a night made all the sweeter because it was stolen. It wasn't wrong, she protested. She wanted to live. Her father had no right to be an old fogey.

Still, in her heart she wondered.

"You're the cutest gal I've dated all week," Ted said lazily.

Janey made no answer. She was too busy trying to stifle her misgivings. She was going to be happy tonight, happier than she'd ever been, so happy she'd forget that her father might find her out. You had to take risks, didn't you? All the happy glamorous people you read about did gay desperate things, didn't they? When other people tried to fence them in, didn't they strike out with bright courage and a reckless disregard of the odds?

"Quite a moon," Ted remarked.

It was quite a moon. Janey watched it, a fat lazy yellow moon. The same moon that used to come up out of the ocean down at Virginia Beach in the old days when she and her mother and father used to go there on her father's vacation. She stopped looking at the moon.

At the Green Arrow Ted was wonderful to her. He had the orchestra play three of her favorite pieces and she loved the way he danced. He didn't gallop all over the floor and he didn't try to hold her too closely. Even her father would have had to admit that he danced like a gentleman. Oh, her father would like Ted when he got to know him.

"You're mighty quiet," Ted told her finally. "But I don't blame you. This music's lousy."

"I love it," she whispered.

"It's still lousy. You know, I've got
(Continued on page 20)

BOY dates GIRL



GRAB a broom, boys and girls, or else get out of our way! It's house-cleaning day at the Gay Head Headquarters, and we guarantee there'll be dust flying. We're going to dust off some of your favorite illusions. And any that seem like excess baggage will go in the ash can.

You know The Illusion. Sam's sure he would have made the football team, if it hadn't been that the coach disliked him. Everyone else knows Sam just wasn't first string material. Sally tells herself the boys won't rush a girl unless she's a "fast number." You know that's just an illusion Sally's built up to escape facing the fact that she's never learned how to carry on a lively conversation.

You know all about your friends' illusions. You wonder why Sam doesn't stop kidding himself about being a football star and play up the fact that he's a whiz with electricity. And you're sure Sally would be much happier if she stopped gossiping about the popular girls, and did a little reading so she'd have something to talk about on dates.

It's easy to spot The Illusion when it belongs to someone else. When it comes to locating your own blind spots, it's a little tougher.

Q. I'm crazy about a boy who won't give me a second look. He ignores me because I've always had good marks in school. Recently I tried to alter this situation, and now my marks are no

longer among the highest in my class. But he still pays no attention to me. How can I make him like me?

A. Have you spotted The Illusion? From where we stand, it looks like that old superstition that says boys don't like girls with good minds, that they like the helpless type who hasn't a serious thought in her head.

The truth of the matter is — to fascinate any lad worth fascinating, you need every last one of your resources. Your expert rhumba, your slick tennis game, and your knack of turning out an A-plus composition — these are all tools with which to sell yourself. Take a look around school. Who are the most popular girls? We're betting they're the ones who can do many things well.

We'd be the first to admit that most boys would be intimidated by the grim-expressed gal whose conversation is limited to a discussion of the habits of the polyphemus moth. So would we! However, a little brain power added to other talents is frosting on the cake.

Unfortunately, you can't make anyone like you. But you can be your best self at all times. And you can look for the best in other people. Maybe you can deliver an oral book report without swallowing a word. But your friend Glenn may outshine you in the chem lab. Consult Glenn about a tough chem experiment. Or if he's the spark of the Glee Club quartet, ask questions about music. Play up Glenn's strong points and be modest about your own accomplishments. But don't hide your talents in a barrel. Boys like to be proud of the girls they date.

Q. I'm taller than most of my friends. Our gang goes out together often, but I have never had a real date. What can a tall girl do?

A. The Illusion: You tell yourself you haven't had a date because you're tall, and the boys prefer the girls who come in the euddly sizes.

It's true that movies and the advertisements always picture the hero at least a head taller than the heroine. In the face of all this propaganda, it's easy to decide that being tall is an impossible handicap. Actually, it's a very slight handicap. Popularity is composed of many things. Friendliness, enthusiasm, and a sense of humor are all more important than one's height.

Ingrid Bergman, the first lady of the screen, is almost 5' 9". On her it

looks good, you may say. But it will look equally well on you if you learn to walk gracefully, dress tastefully, and to talk well.

There are hundreds of tall men in the world. You'd have to be a pretty tall gal to top them all.

Maybe the six-footers are scarce at your school. Don't worry. When you land your first job or when you go to college, you'll meet many boys — in all sizes. Meantime, devote your energy to perfecting your conversational style and cultivating poise. If you go out on group dates with your gang, you should have many opportunities to do just this.

And don't be discouraged if the boys in your crowd seem to think of you as a "buddy not a sweetheart." The most worthwhile relationships you can have with boys are based on good firm friendships. The better a boy knows you, the more apt he is to think of you as YOU, not as a tall girl.

Q. The boys in my club have been trying to polish me up, turn me into a dance-and-party boy. Frankly, I think girls are pretty silly, and so are dances and moonlight walks. I have a much better time going on camping and hiking trips with a couple of other boys. Don't you agree that most of this dating business is a waste of time?

A. The Outdoor Boy is one of our favorite fellows. So it hurts us to have to point out that even you, who can face Nature in her fiercest phases, might be hiding behind an illusion. Yours is that all girls are foolish creatures with superficial interests. We have a hunch that you don't know the girls very well. Maybe you've never felt comfortable with them because you lacked the social "know-how" your chums would like to impart to you.

Sure, there are a few girls whose interests are centered exclusively on proms and swing bands. There are a few boys like that, too. But for every lad who likes the wide open spaces and campfires, we'll guarantee there's a girl who shares his enthusiasms.

A boy has a big advantage over a girl. A girl usually has to go along with whatever activity a boy suggests. But a boy can suggest the kind of date he considers fun.

We don't think a heavy schedule of dates is a "must" in anyone's life. We do think real friendships with both boys and girls are important.

by Gay Head

ADVENTURES of "R.C." and QUICKIE

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ROYAL CROWN COLA

Best by taste-test

Stolen Date

(Continued from page 17)

an idea. It's early yet. Let's drive out to Ten Mile Lake."

"All right," she said.

They drove north again and the wind brought to Janey the scent of honey-suckle and the clean, sweet, fresh smell of open country. Turning off the highway, they followed a winding road and came at last to the lake. Ted parked and they sat awhile in silence. Below her and beyond, Janey saw the waters of Ten Mile twinkling and gleaming in the moonlight.

"You know," said Ted, "I like my women kinda warm and friendly. No icebergs for me. . . . You want to be my girl, don't you, Janey?"

That Crendon woman, that Esther, could probably have come back with the snappy answer. But Janey couldn't. She said only, "I—I suppose so, Ted."

He kissed her lightly, on the cheek.

"Look at the lake, Ted. It's so—"

"So what? I can look at the lake any old time. My old lady has a cottage up the shore and she drags me out here every Sunday. Say! That wouldn't be a bad idea."

"What wouldn't, Ted?"

"Let's go up to the cottage. Only two or three hundred yards. I've got the key. We could be comfortable while we talk."

"I—I don't think we'd better. Honestly, Ted."

"You always say no when I want to do something."

"That's silly."

"Then come up to the cottage with me."

HE held her hand and guided her as they picked their way along the shore. At the cottage he turned on the lights in the front room and left her there while he went to the kitchen. When he came back, Janey saw a half-pint bottle in his hand.

"I always keep a little snort hidden away. Join me, Janey?"

"I—no. I never have."

He looked down at her. "You rather I wouldn't take one? Whatever you say, Janey."

She hesitated. "Why, no, go ahead."

"I guess I won't," he said and took the bottle back to the kitchen. He was dead serious when he returned and he came over to the small sofa on which she was sitting and sat down beside her. "You've been wonderful tonight, Janey. Not many girls would have sneaked out the way you did. I think—I think you're the sweetest girl I ever knew. I wish you liked me better."

"But I do like you, Ted."

"Oh, that's easy to say. Every girl says that!"

"You seem to get around."

"Sure, I get around. Who doesn't? But you still don't like me. If you did like me you'd show it more, Janey?"

"H'mm?"

"Kiss me. Kiss me, Janey."

Oddly, she did not want to kiss him. But she remembered something that Sue Morrill had said once. "You've got to kiss 'em to keep 'em." Maybe they weren't worth keeping, she thought quickly. But she put up her face. It was a lazy experimental kiss and she did not mind it too much.

"That's better," Ted told her. He reached across her shoulder to the light switch and clicked the lights off.

The utter darkness frightened her. Ted's arm became possessive. He was laughing softly; and suddenly, with a bright sharp flash of intuition, she knew once and for all that he had planned this from the beginning. Stopping at the Green Arrow, saying that the music was lousy—all that had been just the build-up.

"What's the matter?"

"Everything," she told him. "Take your hands off me."

He obeyed and she stood up instantly and switched the lights on. She stared at him and knew that she hated him more than she would ever hate anything else in all her life. He was furious, his eyes cloudy with anger, and she did not care. She didn't care at all.

"I wish you'd take me home," she said, and thought she sounded like a little girl and didn't care about that, either.

Ted followed her in silence down the shoreline. Janey stepped briskly into the car. They retraced their way along the winding road and presently reached the highway and turned south toward town.

"I go to all this trouble just to find out I've got a little iceberg on my hands," Ted said. He waited, but Janey made no answer. "Serves me right for robbing the cradle." Janey still did not answer. A mile later Ted spoke again and the sudden humility in his voice astonished her. "Look, Janey. Look, everybody makes mistakes."

"Really?" she said and evidently even that Esther of his couldn't have said it better. He jammed the accelerator savagely to the floor and they whizzed toward the city. Janey was frightened, but she would have died before she asked him to slow down.

The countryside flashed past. Suddenly the lights of the city loomed before them. Ted swerved around a parked car and instantly the lights of that car snapped on and the wail of a

police siren split the night. Ted swung over to the curb and stopped. The car behind pulled around them and then it, too, stopped and a policeman came walking back. Ted looked at Janey and all at once Janey saw that he wasn't being a smoothie, a college man, any more. He was just a scared boy.

"They was doing at least sixty-five when they hit the city limits," the policeman told the sergeant at the police station.

"I guess your father better be notified, young woman," the sergeant said. "As for you—" He looked grimly at Ted.

BUT now Ted had got over his fright. He was suddenly as self-assured as ever. He addressed the officer in a confidential tone. "Let's be reasonable about it, Sergeant. Sure, I was going too fast, but it's my first offense and I've been driving a long time. Just between us, I don't want my old lady to find out about this and I don't want Miss McDaniel's father to find out. You can understand that, Sergeant. Let me call Dan Echols out at the university. He'll come down and vouch for both of us." From the side of his mouth he whispered to Janey: "Hold everything. Dan's the slickest thing you ever saw. He'll swear he's known us both since we were in diapers."

"I don't know," the sergeant said. "I think I better notify this young woman's father." His gloomy gaze ran over Janey again and in his eyes Janey saw disapproval, deep and dark. Somehow that disapproval stabbed her sharply.

She addressed him directly and afterward the moment was bright and shining in her memory. She said, "You don't have to notify my father. If you'll let me use the telephone, I'll talk to him myself."

"Don't be a little fool," Ted pleaded. "Dan—"

She picked up the telephone and saw the sergeant regarding her with sudden respect. It seemed an age before her father's sleepy voice came over the wire. "What!" he shouted. "What!"

She tried again. "I'm down at the Cherry Street police station, Dad."

Her father stopped shouting. He said quickly but quietly. "Okay. I'll be right down. I'll be right down!"

He'll be right down, she thought, and she clung to the quiet reassurance in his voice. Daddy, she remembered, will you fix my doll? Daddy, will you mend my tricycle? Daddy, make it stop raining.

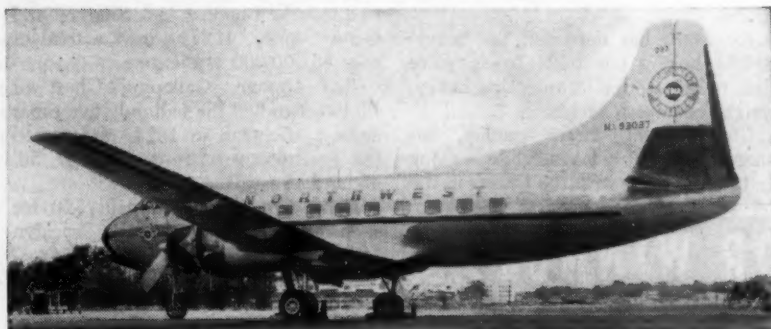
And then he was there in the police station with them. He was taking out his wallet and paying Ted's fine for

(Concluded on page 23)

Martin AIR MEMO

Facts on the Air Age

by The Glenn L. Martin Company, Baltimore 3, Maryland



Now In Service on Northwest Airlines . . . First airliner ever to complete the CAA's exhaustive, 17,000-mile accelerated service test, the new 280 m.p.h. Martin 2-0-2 is now in actual airline service. Deliveries to leading North and South American airlines are now being made. This modern Martin transport brings to air travelers everywhere new concepts in speed, comfort and dependability. It is the first airliner to be certified under the new, stringent CAA regulations which assure increased safety and dependability in airliners.



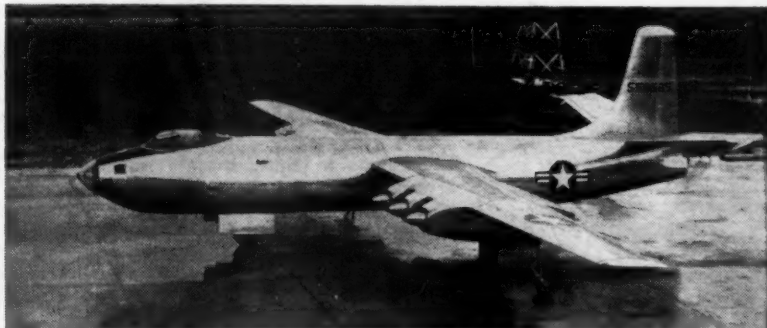
Civil Aircraft Exceed 81,000 . . . Total registered civil aircraft in the U. S. and territories now number 81,002, highest in history. Leading the list is California with 8,456 private planes; second, Texas with 7,789; and third, Ohio with 4,448.



Super Scooper . . . First newspaper to offer readers news from a helicopter point of view is the (Portland) Oregon Journal. Conveniently housed on the roof of the new Journal building, the helicopter, piloted by a Journal reporter, makes for fast, efficient, above-the-spot news coverage. The "crew" includes a photographer to bring back bird's-eye views of the news.



Two Cents on the Dollar . . . was the aircraft industry's average rate of profit from 1942 to 1945. It was the lowest profit rate of any war producer in World War II.



Built in Record Time . . . Using newly developed construction techniques, Martin built and flew the XB-48 in the record time of 13 months after first drawings. Time usually required to bring a newly

Nothing to It . . . Since Lindbergh made his sensational flight 20 years ago, the Atlantic has been flown approximately 91,000 times. Although delivery of military aircraft to the Allies accounts for most of the crossings, it's the 150 transatlantic flights scheduled each week by commercial airlines that have made the trip routine.

Pilot's Third Arm . . . The revolutionary new Martin automatic feathering system, developed for the Martin 2-0-2 and 3-0-3, assures top performance during complete or partial engine failure on take-off. The system, in effect, automatically feathers the windmilling propeller when its drag exceeds its thrust. The added safety factor of this feature allows the Martin 2-0-2 an increased maximum payload.



Rough 'n Rugged . . . Navy's newest and most powerful single seat dive-torpedo bomber is the AM-1 Mauler. Largest and heaviest plane ever built for carrier operation, the Mauler carries 2,000-pound bombload, four 20-millimeter cannon, at speeds well over 350 m.p.h.

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Did You Know That...

Glenn Davis, Army halfback, gained an average of 11.51 yards every time he carried the ball in 1945.

Joe McCarthy is the only manager to have copped pennants in both leagues (Chicago, N. L., 1929; Yankees, A. L., eight times).

Frosty Peters kicked 17 field goals in one game (Montana Frosh vs. Billings Polytech., 1924).

Mel Ott hit more home runs in 21 years as a Giant than he hit doubles (511 to 488).

Man o' War, greatest race horse of all time, won 20 out of 21 races, and that the horse which beat him was named Upset.

Bob Feller has pitched ten one-hit games and that all ten hits have been singles.

Joe Louis has defended the heavy-weight boxing crown 24 times, more than twice as often as any other heavy-weight champion in history.

Clyde Kluttz, Pirate catcher, belonged to three big league clubs on May 1, 1946. He was with the Giants in the

morning, the Phillies at noon, and by nightfall was sold to the Cardinals.

Iron Man Joe McGinnity, Giant old-timer, pitched three doubleheaders in August, 1903, and won all six games.

Joe DiMaggio, who hit safely in 56 straight games in 1941, also scored 56 runs during that streak.

Jack Dempsey, in two fights within two months (against Jack Sharkey and Gene Tunney, 1927), drew a total of over \$3,500,000 at the gate.

Red Grange, Galloping Ghost of Illinois, handled the ball only five times against Michigan in 1924, and scored five touchdowns on runs of 95, 67, 56, 45, and 15 yards.

Hank Greenberg was paid \$20 for each minute of play with the Brooklyn Jewels pro basketball team in 1934.

Johnny Lujack is the third four-letter man in Notre Dame history. He is on the varsity football, basketball, baseball, and track teams.

Don Hutson caught 489 passes and scored 101 touchdowns in 11 seasons with the Green Bay Packers.

Connie Mack is the only manager the Philadelphia Athletics have ever had (1901-1947).

Bill Robinson, famous tap dancer, can run backwards faster than nine out of ten people can run forwards. He once ran 100 yards (backwards) in 13.2 sec.

Babe Ruth, greatest of all home-run sluggers, is proudest of his record of having pitched 29 straight shutout innings in world series play.

Notre Dame made 145 substitutions in a football game against Navy in 1930, Notre Dame winning, 26-2.

Haven High defeated Sylvia High (both of Kansas), 256-0, in 1929.

Sam York, Centenary College, kicked 172 field goals in succession (1925).

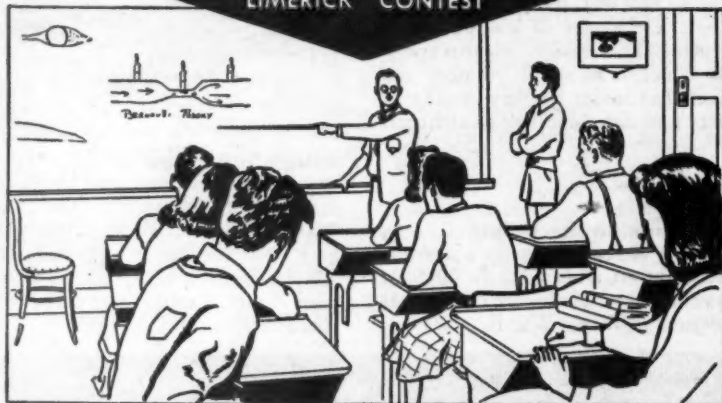
—HERMAN L. MASIN, Sports Editor

118 PRIZES FOR WINNERS

Win Some
Spending Money!

ENTER NOW
PLANTERS PEANUTS
LIMERICK CONTEST

Very Easy
To Do!



FIND 10 MISTAKES IN ABOVE PICTURE and

FILL IN THE LAST LINE OF THIS LIMERICK

Mr. Peanut
says, "MAIL
YOUR ENTRY
EARLY!"

There was a young athlete named Carr,
Whose condition was way below par,
"Try Planters," the coach said,
For once Carr used his head

PLANTERS PEANUTS CONTEST RULES

READ THESE RULES CAREFULLY

1. Anyone under the age of twenty-one may compete.
2. Study the scene above and list on a sheet of paper ten mistakes you find in it. State each carefully and clearly. With your list submit a last line to the above limerick.
3. Each contestant may submit more than one entry. Send empty Planters bag or wrapper bearing a picture of Mr. Peanut with each entry, or send a hand-drawn facsimile of the label showing Mr. Peanut. On top of page write your name, age, home address, city and state. Fasten the bag, wrapper or picture to your entry.
4. Mail entries to Planters Contest Editor, Room 1400, 220 East 42nd St., New York 17, N. Y. to arrive by midnight January 30, 1948. No entries accepted after that date.
5. Prizes will be awarded to those submitting correct list of 10 mistakes in the picture, and whose limericks are considered best by the judges.

The judges decision is final. Winners will be announced in the issue of this magazine of March 15, 1948. In the event of a tie for any prize offered, a prize identical with that tied for will be awarded each tying contestant.

PRIZES

- 1st prize — \$25.00
- 2nd prize — \$15.00
- 3rd prize — \$10.00
- 4th prize — 15 prizes of \$1.00 each.
- 100 Honorable Mention Prizes — 2-8 oz. vacuum packed tins of Planters Peanuts.

MOVIE CHECK LIST

✓✓✓Tops, don't miss. ✓✓Worthwhile.
✓✓✓Save Your Money.

Drama: ✓✓Great Expectations. ✓✓The Hucksters. ✓✓Body and Soul. ✓✓The Unfinished Dance. ✓✓Red Stallion. ✓✓Desire Me. ✓✓Desert Fury. ✓✓Duel in the Sun. ✓✓I Know Where I'm Going. ✓✓Shoe Shine. ✓✓Monsieur Verdoux. ✓✓The Long Night. ✓✓Romance of Rosy Ridge. ✓✓The Tawny Pipit. ✓✓Wild Harvest. ✓✓Kiss of Death. ✓✓The Foxes of Harrow. ✓✓Magic Town.

Comedy: ✓✓Life with Father. ✓✓Miracle on 34th Street. ✓✓The Bachelor and the Bobby-Soxer. ✓✓The Ghost and Mrs. Muir. ✓✓The Secret Life of Walter Mitty. ✓✓It Happened on Fifth Avenue. ✓✓Dear Ruth. ✓✓Welcome Stranger. ✓✓Honeymoon. ✓✓Something in the Wind.

Mystery: ✓✓Crossfire. ✓✓Green for Danger. ✓✓The Unsuspected.

Western: ✓✓Cheyenne. ✓✓The Outlaw.

Musical: ✓✓Song of Love. ✓✓New Orleans. ✓✓Down to Earth. ✓✓Fun and Fancy Free.

Documentary: ✓✓The Roosevelt Story.



It's the Grain That Counts

When Hollywood's No. 1 hypochondriac, Carl Laemmle, Jr., called in a new doctor recently, that smart medico, after examining him carefully, concluded it was all in the mind. Nevertheless, he told Junior he would send him over some special pills to be taken three times a day. A week later Junior Laemmle visited the doctor — all smiles. "Those pills!" he exclaimed. "They're wonderful. I sleep better. I feel better. I'm a new man."

"Those pills," said the doctor dryly, "are made of bread. Nothing more than little balls of bread."

Junior, turning ashen white, screamed, "Whole wheat or white?"

Variety

"Et Tu, Brute"

Little children can deflate ego with the impact of an atom bomb, as Preston Foster found out on the set of "The Hunted," an Allied Artists' film.

The actor had as his guest for the day his seven-year-old daughter, Stephanie.

Director Jack Bernhard, teasing her, said, "I'll bet you think your daddy is the greatest actor in the world."

"Oh, no, I don't," she answered quickly.

"Why, only a week ago you did," said Foster.

"Yes, daddy," Stephanie answered calmly, "but since then I've seen Van Johnson."

Monogram press release

Ladies' Man

The early American painter, Gilbert Stuart, was an earnest and ardent worshipper at the shrine of feminine beauty. One day he was passing along a Boston street when a young lady of his acquaintance greeted him with: "Ah, Mr. Stuart, I have just seen your miniature, and it was so much like you I just had to kiss it!"

"And did it kiss you in return, dear lady?" the artist inquired.

"Of course not!" she giggled.

"Then," returned Stuart, "it was not like me!"

Wall Street Journal

That Was, You Mean

They were just a pair of care-free lads flying a kite with a fine long tail in a vacant lot. Passersby gazed coldly at the woman, obviously their mother, who descended on them with shrill cries of: "Get that thing down! Haul it down this minute."

"Go on," somebody shouted, "let them have their fun."

The mother stabbed a hand toward the blue sky: "That kite tail," she wailed. "It's my nylons."

Los Angeles School Journal

Mother's Boy

At a gathering of friends in London, the artist Whistler told one of his acquaintances that he was born in America.

"How unfortunate!" remarked a young lady. "Why did you have to be born there?"

"I wanted to be near my mother," said Whistler.

Magazine Digest

Stolen Date

(Concluded from page 20)

speeding. He and the sergeant shook hands and Janey heard the sergeant say, "She didn't hesitate, sir. She called you right away. She said, 'I'll talk to my father myself.'"

They were out on the street now and Ted said, "I'll — I'll pay you back, Mr. McDaniel."

"Do you owe me, Ted?" her father said. "It's just possible that I owe you something. Good night, Ted."

He took her arm and guided her expertly to his car and helped her in. He was — why, he was almost debonair and he didn't look old at all. And the way he handed her into the car made her know once and for all just how he felt about a boy who honked his automobile horn outside a girl's house.

She rode five blocks in a tense silence, dreading the questions he would ask. Finally she said, "Daddy, I — I want to tell you all about it."

"I can't seem to remember asking you anything."

She went with him to put the car in the garage. Then, hand in hand, they crossed the side lawn and entered the house by way of the front door. She thought: He hasn't asked me a question. He hasn't asked me one single question.

"Daddy," she said, "I still want to tell you."

He looked at her and grinned a little. She knew now that he trusted her. They were friends. He said, "Tell me when I ask you. By the way, I've got to drive up to Charlottesville again this Saturday. Like to come along?"

"Love to," she said and ran quickly up the stairs before the tears came.

Your Shoes are Showing!



Embarrassing, isn't it?

YOU NEED **SHINOLA**



1 Shinola's scientific combination of oily waxes helps keep shoes flexible—and new-looking longer.

2 Shinola is easy to apply and economical to buy. For good grooming and longer wear—KEEP 'EM SHINING WITH SHINOLA.



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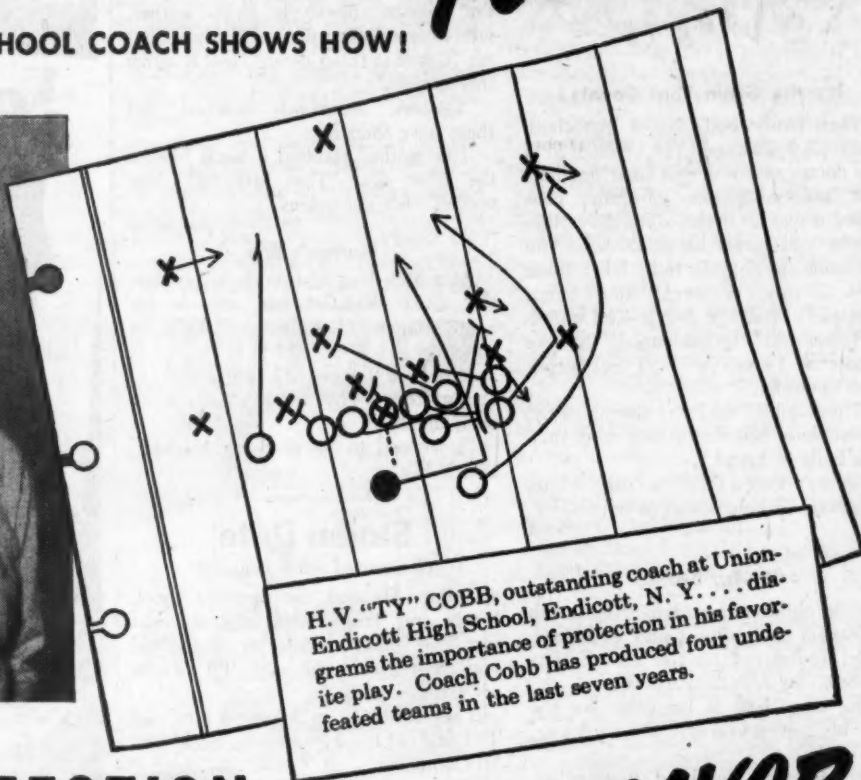
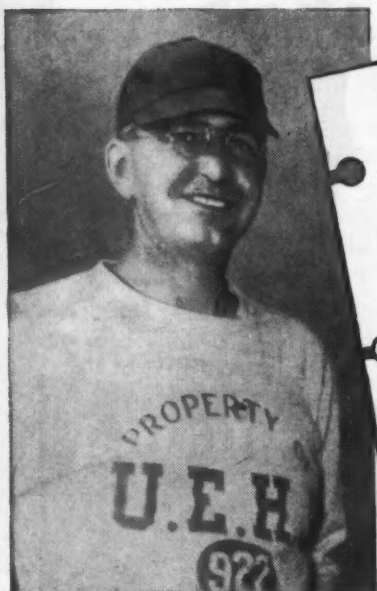
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There's a flavor protection pay-off in every morsel of these plump, juicy franks. For Swift *now* packs them in cellophane to bring them to you at peak flavor! What's more, they're just as nourishing as they are tasty and delicious. That's because Swift's Premium Franks are made from "dinner-quality" tender beef and juicy pork. So take along a few packs on your next hike or hot dog roast, and for a special treat—ask mom to serve them for dinner tonight. The family will love 'em! Get Swift's Premium Franks in the handy cellophane pack.



NOW BETTER THAN EVER IN NEW CELLOPHANE PACK!

LISTEN TO ARCHIE ANDREWS ON NBC,
SATURDAYS 10:30 A. M. NEW YORK TIME

NOV 25 1947

SCHOLASTIC



Teacher^{EDITION}

Practical English

OCTOBER 27, 1947

Teaching Aids for PRACTICAL ENGLISH

BASED ON MATERIALS IN THIS ISSUE

Hear Yel Hear Yel (p. 5)

DIGEST OF ARTICLE

Essentials for a lively assembly program include a central theme, unusual production technique, enough variety to appeal to entire audience, audience participation, advance publicity, a challenge which carries over into school activities, a program which involves everyone in producing class or club; help from other classes and school departments if necessary, and relate the theme to community life if possible.

Exact planning for a Book Week assembly is outlined.

GUIDE FOR LESSON PLAN

Aim

To show students how to give assembly programs which can be both lively and worthwhile.

Motivation

When you say, "Oh, Boy, assembly today!" what do you mean? Are you excited because assemblies at your school are really fun? Or is your enthusiasm merely because you are getting out of class? Could your class plan and give an assembly program which would make the faculty and student body sit up and take notice of your class?

Assignment

Have students read "Hear Yel Hear Yel" and underline the essentials for a lively assembly program.

Divide class into small committees of two to three members and have each group work out an assembly program (theme subject, just how to carry out the theme in order to meet the essentials of a good assembly program, what props and other materials are needed,

etc.) Suggest suitable topics for assembly programs such as:

1. A dramatized program on school manners (conduct in the classroom, hallway, study hall — skits showing the right and wrong manners.)

2. A save-food-for-Europe program (scene dramatizing the need for food, another showing how we waste food, one suggesting ways to save, etc.)

3. How-to-get-a-job program. Dramatize ways to look for a job, how to dress for an interview, the wrong and right ways to behave at an interview, etc.

4. Freedom-Train Assembly. A radio show dramatizing what your school does to support and advance democracy (tolerance of all religious and racial groups in school; how rich and poor get along well in school; etc.)

Have students make suggestions of themes for assembly programs.

LESSON PLAN II

1. Have chairman of each committee report to class on the assembly program the group has planned. Each report should be followed by class discussion.

2. Have class vote on which committee planned the best assembly. Save this plan for your class or club assembly. Have student committee write out list of other good assembly programs and submit it to the Student Council for other classes to use.

Editorial: Character (p. 3)

The personal characteristics which make up *character* can become real through class discussion in which students name people in school or in the community with such qualities as *integrity, dependability, sportsmanship.*

These qualities can also be made real through the discussion of a series of situations which call for one of them.

Mary wanted and received a role in the class play. Sometimes she showed up for practice; other times she was very late or didn't come at all. What can you say about Mary's character?

Fred must always win — whether it is a game or an argument; he refuses to believe that he can lose. What is wrong with Fred?

Roving Reporter (p. 14)

Newspaper Roundup (p. 15)

Suggested Activities

1. Have students read "Roving Reporter," in class and discuss these questions:

What are the five W's? What are the following: a lead story, a scoop, pyramiding? What precautions did Jim take to make his story accurate?

2. Pass around newspapers borrowed from the library and have students look for the 5 W's, examples of pyramiding, etc.

3. Have students read "Newspaper Roundup" and follow it with a class discussion on points made in the digested articles.

4. Have students volunteer to write digests of interesting articles they find in local papers.

5. Have two students who are good actors plan to stage an "incident" — perhaps an argument at the beginning of the next class period. You close the door and listen in the hallway. When the argument really gets "hot," rush into the room and tell the students to write a brief news story based on what they just saw and heard.

(turn page)

COMING — NEXT THREE ISSUES

November 3, 1947

Lead article: Listening to and giving reports.

"How to —" Series: Taking notes on classroom assignment, discussions, oral reports, etc.

Reading: Maps.

Letter Perfect Contest: Prize-winning letters in contest announced Sept. 29 issue, announcement of next contest.

Newspaper series, No. 3: In the Editor's Hands.

Newspaper Roundup: Digests of newspaper articles and columns.

Learn to Think Straight: Inference.

Practice Makes Perfect: Mid-semester quiz on grammar, spelling, punctuation, usage, and vocabulary (based on previous columns).

November 10, 1947

Lead article: Writing reports of individual or class projects, visits to businesses and industrial plants, etc.

"How to —" Series: Making an outline.

Reading: Charts and graphs.

Letter Perfect: Letters requesting information.

Newspaper series, No. 4: Feature Stories

Learn to Think Straight: Cause and effect — in daily thinking.

Practice Makes Perfect: Grammar (comparison of adjectives and adverbs), spelling (the final *e*), punctuation, etc.

November 17, 1947

Lead article: Giving and taking directions; explanations.

"How to —" Series: Planning and using a budget for personal expenses.

Reading: Directions.

Letter Perfect: Answering requests for information.

Newspaper Series, No. 5: Pictures Talk (cartoons, news photos, etc.).

Learn to Think Straight: Cause and effect — in scientific controls.

Practice Makes Perfect: Grammar (use of verbs), spelling (*ei* or *ie*?), etc.

Reading Series (p. 9)

Learn to follow the train of thought in reading. You'll get the full story if you learn to connect facts. When you read the first paragraph of an article, ask questions about it. *Why* is Fact A so? *When* did Incident B occur? *How* can the writer prove statement C? Signposts along the way which help you are guide words such as *however*, *in addition*, *consequently*.

Practice exercises and a quiz are included.

Aim

To increase student efficiency in reading by giving practice in reading for the train of thought.

Motivation

Have you ever read a paragraph or a page in your history or English book and wondered what you had read when you finished? Why does it happen that your mind is often blank after you've read something? Lack of concentration? Because you don't know how to link facts to get the train of thought?

Practice Makes Perfect (p. 11)

In the November 3 issue, the workbook section will be devoted to tests

on the material already covered in grammar, spelling, usage, punctuation, and vocabulary. These tests should indicate strong and weak areas in the students' knowledge.

Teachers are cordially invited to report the results of these tests to William Favel, teacher edition editor, so that "Practice Makes Perfect" can more exactly fit the classroom needs.

Please address letters to William Favel, *Practical English*, 220 East 42nd Street, New York 17.

Tips for Teachers

Students Plan Course

English students in one school were asked what they wanted to learn, even though it might not seem like English. A course, influenced by their answers, was built up to develop reading tastes; skill in writing business letters and applications for jobs; social ease in making introductions and conversation; ability to tell a joke well; and ability to understand and get along with other boys and girls.

Composition Experts

One English class has written a *Guide for Proofreading* which includes the

rules for punctuation, capitalization, spelling, etc. Each student has a mimeographed copy for his own use, and it is standard practice for each pupil to use his Guide in correcting written work.

Student Motivation

Students in a secretarial class were bringing in homework done hurriedly and carelessly. The teacher passed around industrial rating blanks which she frequently received from business firms asking about the quality of work done and the personality traits of former students who were seeking secretarial jobs. The quality of homework improved tremendously.

Answers to "Exploring the Unknown" (p. 8)

I. 1-When you didn't have the name of a specific book or author to refer to. 2-Author card (under K) and title card (under O). 3-582-K. 4-The call number directs you to the shelves occupied by the 500 books. 5-No.

II. 1-The first syllable. 2-In the key at the bottom of the page. 3-Behavior; behavior. 4-No. 5-ME and AS. 6-In the list of abbreviations in the front of the dictionary. 7-Yes. 8-Psychology. 9-No. 10-Yes. 11-No. 12-Beghard.

III. 1-c; 2-b; 3-c; 4-b; 5-a.

IV. 1-c; 2-c; 3-b; 4-a.

Answers to "Follow the Train of Thought" (p. 9)

Quiz I: Who laid the plans for our court system? Which courts are part of the national government, and what functions do they perform? Which courts are part of state governments, and what functions do they perform? Which courts are part of our local governments, and what functions do they perform? Why are most of our courts connected with our local governments?

Quiz II: (Classifying) — Paragraph 1-Details and New Idea; 2-Details and New Idea; 3-Details; 4-Details; 5-Details; 6-New Idea.

Quiz III: 1-H-T; 2-A; 3-H-T; 4-A; 5-H-T.

Answers to "Practice Makes Perfect" (pp. 11, 12)

Watch Your Language: 1-well; 2-good; 3-well; 4-this; 5-well; 6-well; 7-good; 8-that; 9-well; 10-that.

Are You Spellbound?: 1-debt; 2-salmon; 3-apostle; 4-ptomaine; 5-pneumonia; 6-gnat; 7-psychology; 8-wriggle; 9-thistle; 10-playwright.

Sign Language: 1-, our dog, A.; 2-, Bob, D. A.; 3-, our President, A.; 4-, Jim, D. A.; 5-, you cur, D. A.; 6-jennie, D. A.; 7-, her cousin? A.; 8-, Tippy, A.; 9-, my friend, D. A.; 10-, Henry? D. A.

Straighten Out Your Homonyms: I. (a) ant, an insect; (b) aunt, a female relative, an uncle's wife. II. (a) carrot, a vegetable; (b) carat, a unit of weight for precious stones.

TOOLS FOR TEACHERS

Let Scholastic Magazines and these selected teaching aids help you to make your teaching easier, more effective.

SCHOLASTIC FEATURES COMING NEXT MONTH—HELPFUL RESOURCE MATERIALS

Freedom vs. Police

What happens when government rests on force instead of law? These materials will help your students find out.

PAMPHLETS: *Fascism in Action and Communism in Action* (Government Reports, Legislative Bur. of Congress, '47), Gov't Printing Office, Wash. 25, D. C. 40c each.

BOOKS: *Menace of Fascism*, John Strachey (Ryerson Press, '33). \$1.50. *Fruits of Fascism*, H. L. Matthews (Harcourt). *Goliath; the March of Fascism*, G. A. Borgese (Viking, '37). \$3. *The Spirit and Structure of German Fascism*, R. A. Brady (Viking, '37). \$3. *I Chose Freedom*, Victor Kravchenko (Scribner, '46). \$3.50.

ARTICLES: "Political Police," *Encyclo-*

Democracy Series No. 10, Nov. 17 in *Senior, Junior, and World Week*

paedia of the Social Sciences (Macmillan Co.), Vol. XXI, p. 203-207. "Post Colony; Kempeitai, the Gestapo of Japan," F. D. Morris *Collier's*, Oct. 27, '45. "I Was a Free Russian," Dmitri Bulgina, *American Mercury*, Aug., '47. "Truth About Soviet Russia's 14,000,000 Slaves," D. J. Dallin and B. Nicolaevsky, ed. Max Eastman, *Reader's Digest*, April, '47.

SCRIPT: "Right of Freedom in the Home" (No. 189, *Let Freedom Ring*), 30 min. Loan, Edl. Radio Script Exchange, U. S. Office of Ed., Wash. 25, D. C.

RECORDING: "The Search and Seizure Issue (Side 1, No. 8, *Growth of Democracy series*), 78 rpm., 12-in. N. Y. Univ. Film Library, \$2.75.

"How to . . ." Series, Nov. 17, Dec. 1, 8, 15, in *Practical English*

Consumer Relations

Budget, buy wisely, use advertising and labels. Here's help for your students on how to do these things.

PAMPHLETS: *Consumer and the Law*, S. G. Goetz ('46). *Managing Your Money*, Edward H. Goldstein ('47). *Learning to Use Advertising; Using Standards and Labels; The Modern American Consumer*; all by Fred T. Wilhelms ('45). All above from Nat'l Assoc. of Secondary School Principals, 1201 16th St., N. W., Wash. 6, D. C. 35c each. *Money Management for the Family*, Household Finance Corp., 919 N. Michigan Ave., Chicago 11. ('46) 5c; free to libraries. *Charting the Family Income*, M. B. Finke, Industrial Bank of Commerce, 56 E. 42 St., N. Y. 17.

('46) 3c. *The Consumer in War and Peace* (Building America, Vol. 9, No. 5, '44). Americana Corp., 2 W. 45 St., N. Y. 19. 30c.

ARTICLES: "Customer Is Right Again," *Collier's*, May 31, '47. "That Key Man, the Consumer," *New York Times Mag.*, March 16, '47. "Doctor for the Easy Touch," *Nation's Business*, May, '47. "Too Often the Goods Are Not There," *Consumers Research Bul.*, May, '47.

BOOK: *Consumer Training*, E. W. Heil (Macmillan, '43). \$2.72.

FILM: *Mark of Merit*. 16 mm. sd. b&w. 18 min. Free, exhibitor pays transportation. Modern Talking Picture Service.

November 17 in *Senior Advanced English Edition*

Christian Science Monitor Mag., Aug. 2, '47. "Farm Pays off in Living," *Nation's Business*, Feb., '47.

BOOKS: *Meet the Farmers*, L. Haystead (Putnam, '44). \$3. *Agricultural and Farm Life*, H. A. Phillips (Macmillan, '43). \$1.64.

FILMS: *New Ways of Farming*. 16 mm. sd. b&w. 15 min. Rent. March of Time. *Power and the Land*. 16 mm. sd. b&w. 38 min. Rent or sale. Castle Films. *Make Fruitful the Land*. 16 mm. sd. col. 17 min. Rent or sale. British Information Services. On English farming. *Seed for Tomorrow*. 16 mm. sd. b&w. 20 min. Rent or sale. Brandon Films. On Farmers Union.

Coming Up
In Senior Scholastic
November 3, 1947

Social Studies: Britain in Crisis; Congressional Committees Work on Foreign Aid Program.

All Classes: Freedom to Worship God.

English Classes: Theme: The Newspaper—Editorials and Columnists; Famous Editors; How to Write a Column for High School Newspapers.

November 10, 1947

Social Studies: Special Issue on Federal Aid to Education.

All Classes: Democracy Series—The Right to a Fair Trial.

English Classes: Theme: Books—Process of Editing and Publishing Books; Book Clubs; and How to Write a Book Review.

November 17, 1947

English Classes: Theme—The Farm.

Turkey

November 17 in
Junior and World Week

Supplement these references with other "Tools for Teachers" lists on the Near East. Included here are special references for *World Week's* article on Turkey and the Truman Doctrine.

PAMPHLETS: *Turkey*. Winifred N. Hadsel (Reports, Vol. 23, No. 14, '47); *Turkey Between Two World Wars*, J. K. Birge (Reports, Vol. 20, No. 16, '44); both Foreign Policy Assoc., 2 E. 38 St., N. Y. 18. 25c. *Spotlight on the Balkans* (Headline Books, No. 25), Foreign Policy Assoc. 35c. *People of Turkey*, Eleanor Bisbee ('46). East and West Assoc., 62 W. 45 St., N. Y. 19, 65c.

ARTICLES: "Postwar Turkey," *Senior Scholastic*, April 28, 1947. "Turkey Uneasy Buffer Between East and West," R. Daniell, *N. Y. Times Magazine*, April 27, '47. "What's Ahead for Turkey? Five-Year Plan Underway," *Business Week*, April 26, '47.

SPECIAL REFERENCES ON TRUMAN DOCTRINE: From *Senior Scholastic*: "Postwar Turkey, Uncle Sam's Other Ward," April 28, '47; "Great American Debate of 1947," April 21, '47. "Story Behind a Policy," *Newsweek*, March 31, '47. "American Position in the Mediterranean," *Yale Review*, June, '47. "Dithers at the Dardenelles," *Collier's*, May 10, '47.

The Farm

We chose these materials to deal with the farm as an "institution." U. S. Dept. of Agriculture can supply materials on all special farm subjects.

PAMPHLETS: *Citizen Farmer*, A. M. Plumb ('46), Nat'l Farmers Union, 3501 E. 46 Ave., Denver 16. 25c. *Small Farm and Big Farm*, C. McWilliams (No. 100, '45), Public Affairs Committee, 22 E. 38 St., N. Y. 16. 10c. *Farm and Factory—Building America* (You and Industry Series, '43), Nat'l Assoc. of Manufacturers, 14 W. 49 St., N. Y. 20. Free. *Our Farmers* (Building America, Vol. 3, No. 2, '44), Americana Corp., 2 W. 45 St., N. Y. 19. 30c.

ARTICLES: "Weeds to Farmland,"

SCHOLASTIC MAGAZINES

SENIOR SCHOLASTIC • WORLD WEEK • PRACTICAL ENGLISH • JUNIOR SCHOLASTIC

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Off the Press

We Are the Government, by Mary Elting. Doubleday, 1947. 96pp., \$2.

The teacher of government (civics) is always faced with the problem of simplifying the governmental structure without sacrificing accuracy. She will, therefore, welcome Mary Elton's colorfully illustrated outline of the various departments and branches of the Government. There are charts and pictures accompanying a text which explains the problems of the President's office, the Civil Service system, the Tennessee Valley Authority, how a bill becomes a law, and most of the topics which comprise a civics course.

This book is not fashioned as a high school text, but civics teachers of the seventh to ninth grades will want to consult it and make it available to their pupils.

A Twentieth-Century Congress, by Estes Kefauver and Jack Levin. Duell, Sloane and Pearce, 1947. 236pp., \$3.

"History shows that the destruction of democratic or republican forms of government is accompanied by a weakening, and then practical obliteration, of the legislative branch." The authors are deeply concerned lest our Congress, debilitated by an out-of-date structure, fail to maintain its power as a branch of government. They regard the Legislative Reorganization Act of 1946 as a step in the right direction, but state that "the job has just begun." They are disturbed not only by the enormous drain in Congress' time by the demands made for petty errands by constituents at home, but by the failure of Congress to "prepare itself to function efficiently when political control is divided." They lash at "the dead roots of a rigid seniority rule," condemn "the retention of patronage," and plead for more executive assistants so that Congressmen can devote more time to their primary function—careful consideration of bills designed to carry out national policy.

Congressman Kefauver of Tennessee and Dr. Levin, a governmental economic consultant with long years of experience, have explored all phases of Congressional activity from questioning the necessity of its existence to "curbing the pressure boys." Their ideas are simply stated and the book will go far towards enlightening students who are vague as to how Congress functions and why reorganization is essential.

HOWARD L. HURWITZ

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